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And, Cecelia Feeney of Vineland, N.J. reports: "It's like a dream come true. Knowing how to play and read music has given me new self-confidence."

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No. 159 Oct. 1977

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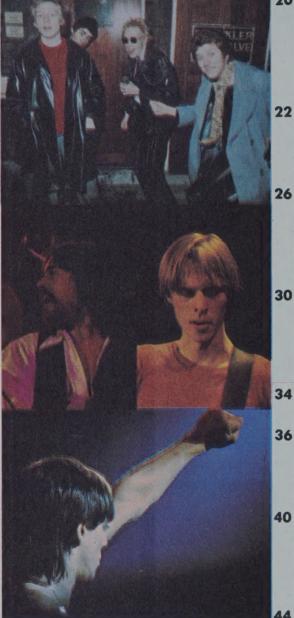
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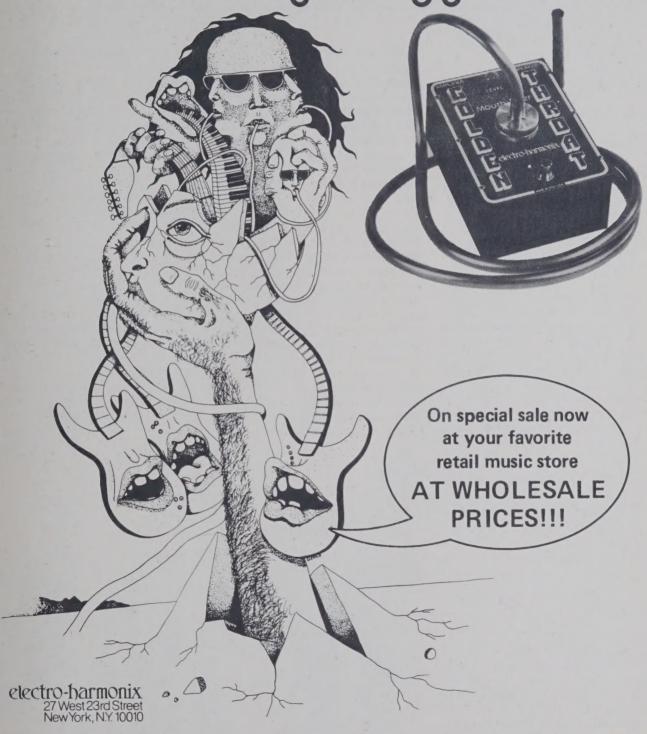
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READ MAIL

ALICE

Dear Hit Parader,

I'm writing in reference to the June article on "Goin' Fishin' with Alice" by Legs McNeil. He is, without a doubt, the funniest s.o.b. in the world. The whole story seemed so true, he had me in stitches for hours. And being alone as I was reading, I felt almost a twinge of insanity as I kept laughing out loud.

Still laughing, Bill T. Natick, Mass.

Dear Hit Parader,

In your last issue, I loved the article on the story of Alice Cooper goin' fishing. Alice Cooper has gone to different planets for a good will tour because I know, I went with him. The creatures on the other planets and stars were weird looking but their gratification and acceptance for us is unbelievable. Alice, and Legs McNeil; "When are we goin' back?"

P.S. If you don't believe me, "Go Ask Alice."

#1 Hit Parader Reader #1 Alice Cooper Fan Brian Buffalo, New York

KISS

Dear Hit Parader,

We here in the South would like to express our feelin's about KISS. They're purtier than our cow Bessie. In fact, Paw sez that thar man with the bad case of heartburn, Gene Simmons, looks a lot like Bessie the way he sticks his tongue out an' all. Our cat, Kitty Cat, gist had a batch of kittens and in honor of KISS we named 5 of them Peter and 6 of

them Criss! And my brother Rafe sez that when Ace Frehley plays his git-tar it's slicker than hot snot on a cold door-knob. And Maw'd rather look at pictures of Paul Stanley than butcher a hog. My old Granny sez that his sittin'-down-place looks firmer than a Georgia peach. And I think that his chest looks gist like Paw's long-handles rite after they've been warshed. And we keep their album covers and booklets and magazine articles out in our outhouse to have some readin' material while you're a-waitin'. Their music's so excitin' it made our crops grow twice as much last year! It made our onions hotter, our cucumbers longer, and our beans greener. And you'd be surprised at the square dance steps we've worked out to "Dressed To Kill"! Well - I gotta go now and slop the hogs. Gist wanted to let you know that my whole family gist luvs KISS. Why their concerts are more excitin' than a barn burnin' down.

Bye y'all. Mary Lou Kingport, Tenn.

Dear Hit Parader,
Kiss is probably one of the most

popular groups going. But how popular would they be without the make-up, costumes, setups and Gene Simmons' spitting blood and breathing fire? Alice Cooper's wild gimmick is not quite as striking as Kiss', but his *music* is better. And isn't that what makes the better rock star?

Anne Marie Donohue Harwinton, Conn.

ETC...

Dear Hit Parader.

Your articles on the Ramones (May) and the Sex Pistols (June) were just fantastic! Also ... I met Lisa Robinson in New Orleans at Cords Nightclub, June '76. The New York Dolls were playing there. Steven Tyler and Joe Perry showed up and jammed with the Dolls! It was one wild night I'll never forget!!! Just wanted to say that Lisa is a real nice person to talk to! (She's also a very good writer!)

Thanks.
Silver Adams
New Orleans, La.



Bob Grue

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Greg Shaw

ON TOUR NOW WITH BAD COMPANY

Suan Song

Produced by Dave Edmunds for Rockpile Productions.

EMERSON, LAKE&PALMER

Doing Their Own Four Things

by Joseph Rose

"We thought we should afford ourselves the luxury of a period of artistic time devoted only to noncompromise ... we really wanted an opportunity to make solo albums." Emerson, Lake & Palmer have never been known for being artistically couth. I mean, the idea of a triple live album! Excessive, in the extreme, whether it's from a Yes or a Chicago, or even ELP. It takes a lot of nerve.

But that was as nothing compared to the latest ELP opus, Works, Volume I. Forgetting the title and its myriad of implications, a listen - through and cover look - through quickly tells you that Messrs. Keith, Greg and Carl have gone totally bonkers with this one. First of all, there's one side that doesn't even have Lake & Palmer, just Keith playing his "Piano Concerto No. 1." Now I've heard



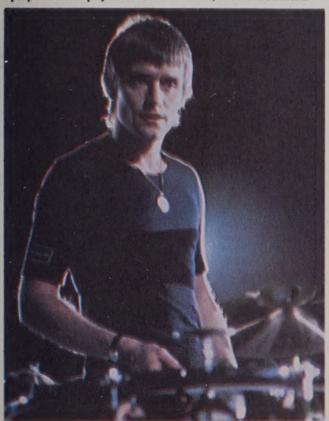


"But the only way for us to do it — and not stop Emerson, Lake and Palmer — was to run it parallel to the group."



"Most groups don't last that long, because the cats grow up and they become changed ... they get firm, and stronger in their personal convictions, and less inclined to compromise with each other."

"ELP stays together as a band because it's a viable proposition for us artistically, to be able to play our own things individually to the people and also play the music of Emerson, Lake and Palmer..."



of "Lover's Concerto" and "I Hear A Symphony," but this is a real concerto, complete with symphony orchestra. What's it doing on a rock and roll album?

Then there are two other sides which also are like solo albums, with only one real Emerson, Lake & Palmer side to the whole thing. Three half-solo albums and one half-group album. Did you ever hear of the like?

Well, there was nothing to do in my agitation but rush up to Montreal, where ELP was rehearsing for its current world tour, and ask them just what they thought they were doing.

"We had to do something new," said Greg Lake, the jovial bassist, singer, writer and producer. "Each of us obviously, having got to the position we're in, both financially and artistically, felt that we should afford ourselves the luxury of a period of artistic time devoted only to noncompromise with the others—an individual commitment rather than a commitment as a group. In other words, we really wanted the opportunity to make solo albums.

"On the other hand, we didn't want to do that to the exclusion of Emerson, Lake & Palmer, or to stop Emerson, Lake & Palmer. So the only way for us to do it was to run it parallel to the group. So

(continued on page 64)

BOB SEGER cult hero turned household word by Russell Shaw

Seger — an artiste in the guise of a com-

After the last discordant clangs of Starz echoed off the walls of the Columbus, Ohio, Veterans Coliseum, a curious rite ensued. The stairs were clogged with boogie-savoring Seger fans, anxious to cerebrally prepare for the energetic mind and body trip that the rock star is famous for.

Down the steps they went, to smoke pot. An obligatory footnote: Ohio has seen fit to decriminalize the wicked weed of cannabis, so an unwritten pact exists at rock fests in the state capital: "O.K. kids, we'll let you all get high in the pot room downstairs, but be orderly and don't fight over that disputed football game in the sub shop earlier that day."

So it was a sight to be seen; the enclosure, maybe a hundred feet across, packed with young ladies of developing cleavage; men of generally frisky demeanor, all in a communal giggle-buzz. Ah. the sweet smell...

Then, a signal from the universal cannabis leaf, and all rushed up the stairs to assume their seats. Bodies ebbed, flowed, telltale bulges were seen in many jeans, but everyone found their places. Then, a certain native of Detroit, Michigan, anxious to preach, barges out. As in a benediction, all rise.

The husky vocalist integrates a sense of brute strength and grace, the type of combination that makes all-pro linebackers. "Rock And Roll Never Forgets" is the opening number, received with war whoops of seconding admiration. Drew Abbott, a cliche-ridden yet competent guitarist, re-enforces Seger's message that unlike the protestations of Tull, you can be young enough to rock and roll until you die.

Initially we see snippets of further arena-wowing Seger mannerisms: the twirling mike trick, in which rapid wrist action twirls the device around in radial, circular motions; the staged, yet credible pilgrimages around stage, replete with exhortations to other band members to keep the beat going; the hulky swagger. Seger is not perceived as a sex object, a piece of raw meat; yet those attributes combine to keep the crowd standing.

This is an assemblage that has come to rock and roll. When Bob turns the slightest bit pensive, sitting down at the piano or picking up an acoustic guitar, the gathering exhibits the undeniable chafe of restlessness. With the exception of the eloquent "Night Moves" (which they all can identify with), lyrically sophisticated stuff such as "Turn The Page" and "Mainstreet" produce a whirr of conversation. How unfortunate this is, for only on these tunes do the Silver Bullet Band take any musical chances; the soprano sax work of Alto Reed reveal a technique far beyond the sparse demands of most Seger material.

Predictably, it is the raucous stuff

which gets most of the people going. "Ramblin' Gamblin' Man," taken from an earlier day, finds Reed manning percussion chores, and Seger, ever the inciter, turns to the old "mike to the crowd" trick as he implores the folks to repeat various phrases. By now it's a fun atmosphere of camraderie. Seger is not some god up there; it's a giant party and Big Bob is playing host.

In an impeccably perfected tease, Bob and his quintet surrender the stage. Everyone knows they'll be back for at least two encores; he hasn't even done "Night Moves" just yet. No, they won't come back too soon; let those matches and lighters burn awhile. In many cities, encore flames have faded away; yet here in America's heartland ("this is just like Michigan," says Seger) the custom has remained a tribal rite.

Roar. Wooden guitar. "Was a little too tall, could have used a few pounds..." Of course, it's "Night Moves," the anthem of the "don't have it together as well as my big brother but I'm learning to fuck" generation. "Backrooms, alleys, or trusty woods..." a carnal apprenticeship. Although they've all heard the song six hundred times before, all are captivated as Seger tells their story.

Seger has often told of the words reflecting his story as well. In a recent interview with one of his hometown papers, he was quoted as saying that "It is about my



were like — it's okay to fool around. Don't think bad of the girl — don't think bad of the guy. Just be careful and have a good time. We were crazy people." Or, as the hit says, "We were just young and restless and bored."

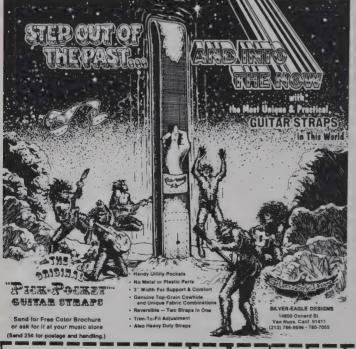
Quite a phenomenon then that Seger, long popular in his home state of Michigan plus a few other enclaves, had to wait over fifteen years for mass national acceptance. "Ramblin' Gamblin' Man" and "Katmandu" were hits of fairly large size, but not ones of cross-cultural import. Yet while many people gamble, and some would even like to go to Nepal, Everybody has sex, or at least is trying to. Some people call it "demographic appeal," that aspect of a song that touches all. Stick an infectious melody and powerful vocals over a commonly recognizable experience, add a dose of good press relations, and you've got a smash. Finally, add a cult figure long on the verge of national stardom, and you have all the ingredients.

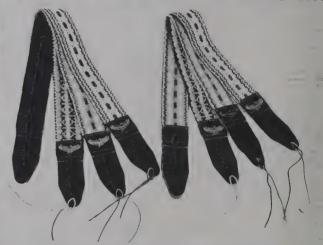
Some in Columbus were a bit bugged that Seger and the Silver Bullet Band didn't do "Katmandu" for their goodbye number, sticking instead with an oldies medley from the fifties. This, however, turned out to be no disappointment, revealing Seger as master of theater. The leader implored, alternating between knee crouches and bounding leaps, while

(continued on page 62)



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Four Walls; Blue Side Of Lonesome; Where The
Blue Of The Night Meets The Gold Of The Day.

8 TRACK TAPE - C8S-1226 - SPECIAL \$3.98

8 TRACK TAPE - C8S-1226 - SPECIAL \$3.98

DON GIBSON - CAS-2592 - ALBUM \$2.50

Half As Much; Tennessee Waltz; Bonoparte's Retreat; A Little Bitty Tetr; Am 1 That Easy To Forge!;

I Can't Stop Loving You; Almost Persuaded; Oh
Lonesome Me; Four Walls.

8 TRACK TAPE - C8S-1214 - SPECIAL \$3.98

WILLIE NELSON - ALBUM ACL-7018 \$2.50.
Columbus Stockade Blues; Seasons Of My Heart; I
Love You Because; Heartaches By The Number; San
Antonia Rose; I'd Trade All Of My Tomorrows; Don't
You Ever Get Tired; Fraulein; Go On Home.

8 TRACK TAPE C8S-7018 - SPECIAL \$3.98.

WILLIE NELSON - ACL1-0326 - ALBUM \$2.50

WILLIE NELSON - ACL1-0326 - ALBUM \$2.50
The Party's Over; One Day At A Time; Hello Walls;
Mr. Record Man; My Own Peculiar Way; Funny
How Time Slips Away; I Walk Alone; Streets Of

8 TRACK TAPE - C8S-0326 - SPECIAL \$3.98

DOLLY PARTON - ACL-7002 - ALBUM \$2.50

I Wish I Felt This Way At Home; Love And Learn;
You'e Gonna Be Sorry; Games People Play; We Had All The Good Things Going; My Blue Ridge Mountain Boy; In The Ghette; The Only Way Out;
Just Because I'm A Woman.

8 TRACK TAPE - C8S-7002 - SPECIAL \$3.98

SONS OF THE PIONEERS - CA-2205 - ALBUM \$2 - San Anaonio Rose; When My Blue Moon Turns To Gold Again; Listen To The Mocking Bird; Have Told You Lately Thar I Love You; Cold, Cold Heart Columbus tockade Blues; I'll Hold You In My Hearl; Crazy Arms; Almost; Green Fields.

Heart; Crazy Arms; Almost; Green Fields.

25 POLKAS - ALBUM SPC-3285 \$2.50.
Emelia Polka: There's A Tavern In The Town Polka;
Jolly Coppersmith Polka: Rolling Rock Polka; Clarinet Polka: Helena Polka; Gerald's Polka: Jolly
Fellows Polka; Tony's Polka: Copper Polka; High
Low Polka; Lichtensteiner Polka; Ah Frenchy Polka;
Beer Barrel Polka; Rain, Rain Polka; Ely Polka; Jim
Simple Sy Polka; Real George Polka; Round Roy
Dandy Polka; Pittsburgh Polka; Everybody's Polka;
Polka; Pickled Polka.

8 TRACK TAPE P8-1175 - SPECIAL \$3.98.

BOB RALSTON - 22 ALL TIME ORGAN FAVORITES - CAS-917 - ALBUM \$2.50
Rose Of Washington Square; Girl Of My Dreams;
I'll Always Be in Love With You; Meet Me Tonight In Dreamland; Have You Ever Been Lonely Little Lady Make Believe; Soff Shoe Song; Robins And Roses; Skater's Waltz; Play A Simple Melody; When You Were Sweet Sixteen; Sweetheart Of All My Dreams; In The Chopel In The Moonlight; Turn Back The Hands Of Time; Long Long Ago; Love's Old Sweet Song; There Is A Tavern In The Town; Sweet Home; And The Band Played On; Oh, 8 TRACK TAPE - C8S-1132 SPECIAL \$3.98
ELVIS PRESIEY - CAM ALBUM CALX-2472 \$2.50.

B THACK TAPE - C8S-1132 SPECIAL \$3.98
ELVIS PRESLEY - CAM ALBUM CALX-2472 \$2.50.
You'll Never Walk Alone; Who Am 1?; Let Us Pray;
(There'll Be) Peace in The Valley (For Me); We
Call On Him; I Believe; It Is No Secret (What God
Can Do); Sing You Children; Take My Hand; Precious
Lord.

8 TBACK TAPE

TRACK TAPE - C8S-7012 SPECIAL \$3.98.

8 IRACK IAPE - C85-7012 SPECIAL \$3.98.
GLENN MILLER AND HIS ORCHEESTRA - ALBUM ACL-7009 \$2.50.
String Of Pearls; Don't Sit Under The Apple Tree; Under A Blanket Of Blue; At Last; Serenade In Blue; American Patrol; Anvil Chorus; Five O'Clock Whistle; I Want To Be Happy.
8 TRACK TAPES C85-7009 - SPECIAL \$3.98.

JIM REEVES - ALBUM ACL-7020 \$2.50.
Blue Side Of Lonesome; Most Of The Time;
For A Train; When Two Worlds Collide; M
Are Sealed; A Railroad Bum; A Fallen Star;
Comes A Sucker; Highwity To Nowhere.
8 TRACK TAPE C85-7020 - SPECIAL \$3.98. Time; Waitin' lide; My Lips 1 Star; Yonder

8 TRACK TAPE C85-7020 - SPECIAL \$3.98.

HARRY RESER - BANJO PICKER - ACLI-0301 - ALBUM \$2.50

If You Knew Susie; Sweet Sue - Just You; When
You And I Were Young Maggie; Listen To The Mocking Bird; Comin - Round The Mounttin; I've Been
Working On The Railroad; Bill Bailey; And The Band
Played On; My Old Kentucky Home; Oh Dem Golden Slippers; Skip To My Lou; Sweetheart Of All My
Dreams; Let Me Call You Sweetheart; Down Home
Rag; Spaghetti Rag; Buffalo Gal; Hand Me Down
My Walking Cane; Polly Wolly Doodle; Way Down
Yonder in New Orleans; On The Sunny Side Of
The Street; That's My Weakness Now; Back Home In
Indiana; Under The Double Eagle; Billboard March;
When The Saints Go Marching In; Albany Bound;
Yes, We Have No Bananas Today.

JIM REEVES - CAS-842 - ALBUM \$2.50
Have I Told You Lately That I Love You; I'm Gonna Change Everything; Waltzing On Top Of The Warld; Oklahoma Hills; Beyond The Shadow Of A Doubt; Roly Poly; Each Time You Leave; A Letter To My Heart; Your Old Love Letters; Highway To No-

TRACK TAPE - C85-1133 - SPECIAL \$3.98 JIMMIE RODGERS - ACL-7029 ALBUM \$2.50.
Blue Yodel (T For Texas); Desert Blues; I'm Sorry
Wo Met; Blue Yodel No. 3; Frinkle And Johnny;
My Old Pal; Away Out On The Mountain; The
Brokeman Blues.

8 TRACK TAPE - C85-7029 SPECIAL \$3.98.

8 TRACK TAPE - C85-7029 SPECIAL \$3.98.

ROY ROGERS AND DALE EVANS AND THEIR FAMILY - ALBUM ACL-7021 \$2.50.

Jesus Loves Me; Read The Bible; I'll Be A Sunbeam; The Bible Tells Me So; Watch What You De;
Did You Stop To Pray This Morning; The Lord Is
Counting On You; A Cowboy Sunday Prayer; Until
We Meet Again.

8 TRACK TAPES C85-7021 - SPECIAL \$3.98.

8 TRACK TAPES CBS-7021 - SPECIAL \$3.796.
ROY ROGERS - ACLI-0953 - ALBUM \$2.50
My Chicashay Gal; Don't Fence Me In; I Wish I
Had Never Met Sunshine; Blue Shadows On The
Trail; My Heart Went Thati-a-Way; A Gay Ranchero;
The Yellow Rose Of Texas; That Palomino Pal O'
Mine; Along The Navajo Trail; On The Old Spi
Trail; Roll On Texas Moon; Rock Me To Sleep In

My Saddle.
B TRACK TAPE C85-0953 - SPECIAL \$3.98

GUY LOMBARDO - ALBUM SPC-3530 \$2.50.
Seems Like Old Times; Young At Heart (with Bing Crosby); Take It Easy; Give Me The Moon Over-Brooklyn; Enjoy Yourself; Everywhere You Go; Blue Tango; Managua-Nicaragua.

8 TRACK TAPE P8-1273 - SPECIAL \$3.98.

CONNIE SMITH - ACL-7026 - ALBUM \$2.50 I Overlooked An Orchid; You Ain't Woman Enough; Y'all Come; I'm Little But I'm Loud; I'll Be There; My Heart Has A Mind Of It's Own; Ain't Had No Lovin'; Two Empty Arms; That's What It's Like Te Be Lonesome. 8 TRACK TAPE - C8S-7026 SPECIAL \$3.98

HANK SNOW - ACL-7004 - SPECIAL PRICE \$2.50
The Glory Land March; Pray; My Religion's Not Old
Fashioned; These Things Shall Pass; I'm Movin'
On To Glory; I'm In Love With Jesus; Invisible
Hands; Hy Mother; I'm Glad I'm On The Inside.
8 TRACK TAPE - C8S-7004 - \$3.98

KITTY WELLS - JS-6158 ALBUM \$2.50.

Open Up Your Heart And Let The Sunshine In; Hello Walls; Moody River; Oh Lonesome Me; D-L-V-O-R-C-E; Everybody's Somebody's Fool; Dear Heart; Heartaches By The Number; Cold, Cold Heart; Welcome TRACK TAPE P8-314 - SPECIAL \$3.98.

ROCKEROLL HOTLINE

What happens when an American punk rock band tours Europe for the first time? I followed the Ramones from the Bowery club CBGB all the way to Paris, France, and lived to tell the tale.

There is a strong cult of European rock fans, especially in France, which is enamored of what they perceive as the "New York underground": Lou Reed, Patti Smith (they call her "Patti Smeez"), Television, the Ramones, Iggy Pop, New York Dolls, John Cale.

(I even heard Wayne County's single, "Max's Kansas City," over the sound system in designer Kenzo's fabulous Place de la Victoire boutique.)

However, the Ramones weren't exactly enamored with Europe. The two month, 40-city tour was burdened with electrical problems from the start.

In Zurich, their amps busted. The Ramones drove two days to get to Marseilles, only to discover that the club didn't have a stage or enough power to light up their amps. In Geneva, the customs and the telephone company were on strike.

In Lyons, everything was broken, and bassist Dee Dee Ramone had to borrow a tiny Japanese amp from Talking Heads' bassist Tina Weymouth. Perigueux, near Bordeaux, was, according to Johnny Ramone, "so far away that we couldn't even get there." The audience nearly rioted for the band in Le Havre, but the musicians got electric shocks onstage.

Perhaps worst of all, in Holland, Johnny's trademark leather jacket was stolen from the stage, and manager Danny Fields had to mail him another from New York's Hudson's Army/Navy Store.

As for the cultural exchange, the contrast was great between the Ramones — four leather - clad boys from Queens, New York, who went to bed early, wanted to watch TV and bemoaned the lack of lasagna — and the Talking Heads — the art - schooled rock quartet who opened the show and traveled with the Ramones on a bus throughout Europe.

"We're having a great time," said Heads' bassist Tina Weymouth. "Lots of kids follow us from each city, and we've been playing pinball with the local punks. It's really encouraging for us, everyone seems to like us."

"It's like a vacation for me," added Heads' leader David Byrne. "Everything is so scenic."

The Ramones weren't quite so enthusiastic. "I have mixed feelings," said Johnny. "Nobody talks English. It's not like America. I miss home; a phone call the other day cost me \$100. We can't find lasagna or ravioli, and I miss milk. All the milk here has stuff floating on top of it."

"Even the Coca-Cola tastes weird," added lead singer Joey Ramone.

But Tommy Ramone's only comment was that he thought Europe was "beautiful and historic," while Dee Dee said he'd like to find an apartment in Paris in a "crooked old building."

The Ramones show at the Bataclan Club (usually a tango palace but also the site of the legendary 1972 Lou Reed / Nico / John Cale concert) was well received by the henna - haired, leather clad audience. (It's funny to be in Paris and see Iggy Pop buttons and New York Dolls T-shirts.)

An unexpected highlight of the Ramones set was the onstage appearance of a local drag queen who stripped before the band went on, then continued to lay at Dee Dee's feet, smoking Gitanes and staring adoringly.

As the Ramones themselves sing, "Today your love, tomorrow the world."

-L. Robinson



"Nobody talks English, we can't find lasagna and ravioli, and the milk has funny stuff floating on the top of it."



The following are Led Zeppelin's big summer dates. July 17, King Dome, Seattle, Wash.; July 20, Activity Center, Tempe, Ariz.; July 23-24, Oakland Stadium, Oakland, Calif.; July 30 Super Dome, New Orleans, La.; Aug. 2-3, Chicago Stadium, Chicago, Ill.; Aug. 6, Rich Stadium, Buffalo, N.Y.; Aug. 9-10 Pittsburgh Arena, Pittsburgh, Pa.

An additional record - breaking date may be added for August. Led Zeppelin, as usual, will perform their nearly three-hour set with no opening act in any of these shows.

Stop the presses: It's a gradual lowering of the trouser cuffs and a change of image for the Bay City Rollers who want to get away from so much plaid and wear what they like.

And recent Roller addition Pat McGlynn is officially out of the band because of "incompatibility." He won't be replaced, and the Rollers will remain a quartet for the time being. They say they'll be very careful before choosing another if at all.



Last July Elton John said he wasn't planning to perform for awhile. "It might be a year and a half before I'll want to again," he told me aboard his private Starship jet. "I really have to concentrate on other things."

So you can imagine my surprise when in London a few weeks ago I discovered Elton was performing seven solo concerts at the Rainbow.

Some retirement, I said when I saw Elton in his dressing room after the second show. "Well," he said rolling his eyes, "this is a one-off thing, really. I'm not on tour. I did the Edinburgh Festival and had such a good time, so that really started it.

"I really just like to sing to people."

Elton was his usual droll self while "receiving" in a dressing room filled with white pompoms, lilies, wine and champagne. We chatted about what he's been up to lately, the bisexual "confession" furor ("I never dreamed it would be such a big deal," he said) and his musical activities ("I've been in the studio non-stop for nine months with Kiki Dee, a new Scottish band called Blue and James Howard and Davey Johnstone's group China.")

"Last night's show was penguin city," Elton laughed, describing a gala first night crowd that included the usual movie stars and Princess Alexandra, who asked Elton if he took cocaine before he went onstage.



"I really just like to sing to people..."

(E.J. replied truthfully that no, he didn't take cocaine before he went onstage.)

"After about three numbers I looked around and thought, 'My God, what am I doing here?' My band wasn't there, and the stage seemed so empty."

The stage was empty, but the show was an elegant affair. "Let's dispense with the bow ties and get down to business," said Elton as he sat down to the piano. Flanked by silver and white art deco panels, a few well - placed palms and a magnificent set of lights, Elton alone seemed as much the showman as he is when backed by his group.

Now, he didn't jump on the piano or toss piano stools into the crowd. But he did perform with gusto, made faces at the audience and obviously relished the applause. His voice was strong and his playing was, on its own, shown to its best advantage.

Wearing the usual glasses, piano key striped - lapel jacket and track pants, E.J. sang all his hits ("Rocket Man," "Pilot," "Your Song," "Daniel," "Border Song," "Someone Saved My Life," "Don't Let the Sun Go Down") as well as less familiar ones he claimed were among his favorites.

The encore was, of course, a rousing "Bennie & the Jets" with the nearly soldout audience singing along.

Although Kiki Dee was backstage, she didn't appear in the show. But her boyfriend, guitarist Davey Johnstone, did two numbers, and for about one half-hour Elton was accompanied by the magnificent percussionist Ray Cooper.

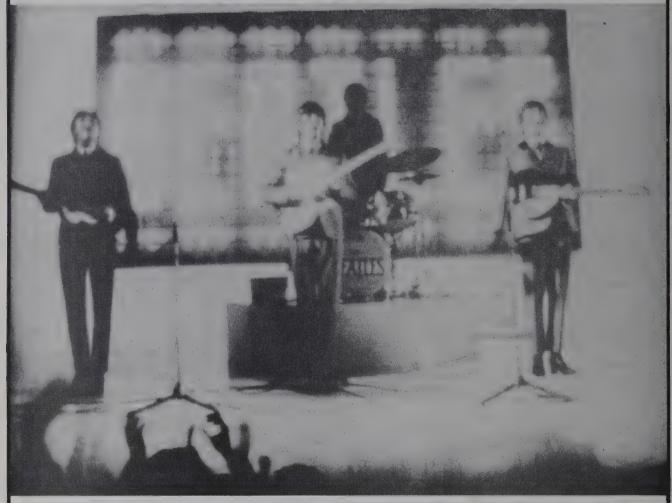
Standing on a raised platform filled with drums of all shapes and sizes, Cooper livened up the show with intense rhythms and his fantastic stage presence.

As for when Elton would be back in America: "Oh, June or July, with Blue, and to see that Kiki's tour gets off properly."

Would he perform with Kiki? "No," he said straight - faced. Not at all? "Well," he laughed, "you know me..."

—L. Robinson

THE BEATLES



It seems almost a minor point to even wonder what the band in actuality sounded like on their own. The most one could hope from a typical performance was a few recognizable snippets of song.

All You Need Is Live!

by Lenny Kaye

THE BEATLES
Live! At The Star-Club
in Hamburg, Germany; 1962.
(Bellaphon 5560; import)
At The Hollywood Bowl
(Capitol 11638)

"We've only made two," explains a typically wry John Lennon between screams in August of 1965. "One was in black and white, and one was coloured." Though he was referring to the Beatles' pair of cinematic masterworks, A Hard Day's Night and Help, he might have yet been looking in his crystal ball a dozen years hence to repeat the same statement. After a communal silence lasting throughout the seventies, the Beatles are back, Live, and — if the current hoopla is

any indication — as excitable a proposition as they were in the Ed Sullivan days.

The enigma of the Beatles, of course, was their live sound, and it's thus logical that the missing chapters in their biographies should be filled in with these strangely similar sets from their pre (Star Club) and post (Hollywood Bowl) success eras. With each individual face forever engraved on the Mt. Rushmore of rock and roll, and their studio recordings rewarded with more gold than Montezuma's dream, it seems almost a minor point to even wonder what the band in actuality sounded like on their own. Not that they didn't play often, or well, but except for those lucky few who caught them before the Screams started,

the most that could be hoped from a typical performance was a few recognizable snippets of song. More, the Beatles' style as a performing group (non-improvisatory) coupled with insufficient pre-technological sound systems meant that a resemblance to the recorded version was all that might be ascertained before being swallowed up in the enormity of the event itself.

Live! At The Star Club, currently only available as an import, contains twenty six cuts of mostly oldies cover renditions recorded during the Beatles' now - legendary residency in the sin district of this semi - American German city (due to the local armed forces bases). Recorded on a casual tape machine by Ted "Kingsize" Taylor, whose Dominoes were also an

Bob Grue





note, the harmonies ring exactly on target, and Ringo cracks them along without a stumble.

integral part of the Hamburg scene, there is little to establish the fact that a short early sixties rock — or should we

year later would find this quartet rapidly ascending the British charts on their way to a world stardom rivaled only by such cultural giants as Frank Sinatra and

Elvis.

But might that be the point? The lo-fi notwithstanding (actually, the sound quality is comparable to most bootlegs, and especially showcases George's lead guitar), the Beatles were only cumulatively revolutionary. In fact, a case could be made that in basing their early sound on fifties' rock - a - billy hits (the album's best moments come with such old chestnuts as Gene Vincent's "Be Bop A Lula", Chuck Berry's "Roll Over Beethoven," even the Teddy Bears' "To Know Her Is To Love Her"!), they were positively reactionary.

Yet given the glassine perfection of early sixties rock — or should we say pop? — the group's greatest contribution in those fledgling years now seems to be in reacquainting American musicians with roots they'd long appeared to have forgotten. In Britain, where those roots were generated more by image than actual music, this forceful resuscitation was equally necessary. Cliff Richard, it might be remembered, who claimed to be the Elvis of England, was whitewashed quicker than one could murmur Top of The Pops, and his contemporaries formed a wasteland of pale imitations (Tommy Steele, Marty Wilde, and on into the teen idol'd night).

If the Hamburg tapes are any indication, the Beatles were beyond all that. They took satisfaction from rock and roll, played it with a fervor that was less

ferocious than enthusiastic, and despite minimal crowd support and presumably taxing working conditions, sounded as if they genuinely liked what they were doing. "I'm a Roadrunner!" cries Paul before "Twist and Shout", and the fervor carries over to a version they would equal note - for - note on one of their first albums.

With the benefit of hindsight, one can not only pick out each member's budding personalities, but also many of the trademarks the group would later utilize in their rise to prominence. Paul is very much the group spokesman, thanking the audience, granting requests; John trades good - natured insults with the crowd and provides general cutting-up; George dominates musically, and his Carl Perkins guitar genuflections are matched by his nervous attention to solos. The liner notes tell us that on this night, wonder of wonders, drummer Pete Best took ill and was temporarily replaced by Ringo Starr. The drum sound is so muddled, however, that it's impossible to tell. Early versions of Lennon - McCartney's "I Saw Her Standing There" and "Ask Me Why' show that even then the group's songwriting was inventive and lyrical, and the exquisite harmonies that grace such as "Mr. Moonlight" and "A Taste Of Honey" harken well for the Beatles' vocal excellence. There's even a couple of falsetto "whoo" 's to provide a glimmer of what would unfailingly set off an avalanche of shrieks scant months in the future.

Live At The Star Club is an atmospheric record, a documentary that captures the group working among a usual club inattention, only grabbing the audience when they literally force them into recognizing their on-stage power: a burst of energy characterizing "Long Tall Sally," for example, that comes late on side four. Strangely enough, the atmosphere is not much different for At The Hollywood Bowl, recorded at the group's peak of hysteria (for me, their artistic pinnacle was yet to come). Though the sound is galvanized by 17,000 violently ecstatic fans, it almost appears as if the actual band — John, Paul, George, and Ringo — are as viably ignored as in their Hamburg shows. It is only when they seize their music by the scruff of the neck - and surprisingly, it comes with many of the same songs that highlight Star Club — that they are able to break through the wall of screams and impress their fortitude as a band on their fans.

The sound quality is excellent for a live recording, and the group's playing even more so. Working without monitor speakers or large amplifiers, the voices and instruments never miss a note, the harmonies ringing exactly on target, and Ringo — now very much audible — cracks them along without a stumble. With so much familiar from the studio versions, the ear is attracted to slight variations in each song — an extra note in George's solo, a yet - higher scream from Paul, John's distancing sense of humorous perspective. It is Lennon above the others who puts the evening(s)

(continued on page 43)

THE BEACH BOYS LOVE YOU

(Warners)

the beach boys love you.

i believe it. from the slowest common denominator, i used to wonder, in the early sixties i didn't get it, you got the power, i lost someone, think, james brown, i got him, i got that, but the beach boys i just didn't understand, but then i was sixteen and had never seen a palm tree, none of my friends wore white socks, the west coast was as remote as myth, none of us wanted to be one w/ the sun, to be one with anyone, we were into hard-on collision, the beach boys were into escape.

don't worry baby broke through for a while then back to tri-state clam-up. pet sounds drowned out by sgt. pepper take off. perhaps we were too angular too intent on connecting with a suite of glaciers dotted w/ gleaming tools of pleasure.

as we age we get a sense of threat. that doesn't mean when we grow up or grow old. you don't have to if you don't want to. but within the process of survival spews a seed which takes root and branches. we are, limb for limb, a tree of experience experiment pain and fun fun fun. you get to the point where all points are equal. mergence w/ the continuum time line. one feels a certain sporadic harmony w/ rude order. life as architecture. life is a dream. some of us will move out rock... some will disintegrate. those dust to dust take their place as part of the golden swirl of the universe. there is a cloud of some such dust circulating like a posthumous halo above the head of this album. brian wilson has spun out and returned.

neptune is god of the sea. pluto is too far to see.

love you is siphoned from the meandering mind of a madman. like the hero-dreamer of slaughterhouse five we have yet another case where existence is elsewhere. for the hero it lies in the future, but for brian wilson the dream is trapped within the wholesome abstraction of a jello ad, his desire is to escape into the real world.

god please let us go on this way.

the catchword for love you is please. songs of the immortal love mechanism - telepathy. songs of innocence and foreplay, they are pleading w/ the same urgency as the boy in the back seat to the girl in 1963, please it won't hurt, please, come to me/give to me/tell me/listen to me...

love you is on the player. amazing howard hughes is on the telly. hughes is being lifted on to a plane like a fractured lamb. he is leaving us in a wave of sound, film and chloroform. he has lived so long outside society that we cease to hold a balance suitable for his judgment. negative invention got the best of him.

but what got the best of brian wilson? image man and music seem frozen forever within the light bubbly aura of a birthday party. he too is beyond judgment. his music, laced w/ tender cynicism, seems to exude from a dead man w/ memory. someone impossible to bury. love you. i believe he does. i believe they do. i don't live it but i believe it. you're into it or you're not.

airplane airplane.
i need god as my guide.

he cannot be judged. it doesn't matter. one couldn't possibly presume to pick johnny carson apart like a rival chicken. i don't think the beach boys are part of this game. the treacherous mania of need. i think they make their records and stroll off into the sunset with their hands in their pockets. and i think after everyone's gone. when he's all alone. for no apparent reason. brian wilson bursts into tears. not necessarily unhappy ones. manic and monotone. in the privacy of his own barbeque.

maybe it won't last but what do we care my baby and i just want a good time.

patti smith 15 Mai 1977



You want me to stay sane, right? Well that's why I have to juggle the format of Spinaddict every other month or so. This time I'm cutting the intro real short and disposing of the separate capsule reviews in favor of a running commentary. So we're off with a quote from The Ramones: "One, Two, Three, Four!"

There is always one record each month that seems to take control of the turntable as if it were private property. This time that honor went to FRAN-KIE MILLER'S "FULL HOUSE" (CHRYSALIS). Miller is not a surprising discovery to these ears. I thoroughly enjoyed his two previous American releases ("High Life" and "The Rock") but this record is the best of the bunch. It is being released at the same time as his previously unavailable "ONCE IN A BLUE MOON" and all four are 'must buys.'



Miller has that gravel - groin vocal approach that reeks of pain even in pleasure, and vice versa. The best track is a devastating rework of John Lennon's "Jealous Guy" that would make Otis Redding start taking notes. Miller also scores with a ramrod rendition of an Andy Fraser (ex-Free mainman) song, "Be Good To Yourself," that could stand the same across the board airplay currently being given to Bob Seger. Come to think of it, I see Miller as a sort of Anglo - Seger. He's paid the same dues, has the same affinity for getting straight to the innards of a song's sentiments, and pens a mean lyric when the urge insists. There isn't one loser track on the record, and that is not a compliment to be taken lightly in this

I wish I could offer the same barrage of praise for VAN MORRISON'S "A PERIOD OF TRANSITION" (WARNERS). It has been a long time between releases for Van, but the new output is slightly disappointing. Now don't start complaining that I'm knocking a hero past his peak. Van peaked with Them, and I still feel it's only a matter of time before he resumes that stride. He seems preoccupied with finding powerful talents to bounce his ideas off (this time it is Dr. John, but it's not that overpowering), and one only wonders when he will realize that the best receptors of his magic are probably some teen - toting toughs right in the heart of Belfast. Morrison is still a wicked horn arranger and his inner genius with repeat phrases and adhoc hooks knows no peer, but the bite is off all too often. I also feel that this transition thing is a scam. Everyone knows that Van is always changing, constantly in need of building and destroying his life while singing it on the side.



Ronnie Spector's new single, "SAY GOODBYE TO HOLLYWOOD" "BABY PLEASE DON'T GO" (CLEVELAND / EPIC), is an abysmal dive at copping the Spector sound. Ronnie is lost in a mix that pushes all of The E Street Band's defects way up front in what must be one of the horrendous songs ever penned by the always horrendous Billy Joel. Say Goodbye to Ronnie Spector. I guess Phil knew what he was doing when he locked her away in that West Coast mansion.

Personally I think they should all give a good listen to LITTLE FEAT'S "TIME LOVES A HERO" (WARNERS). The Feat are not easy to categorize, and more importantly they don't seem to fit in my decidedly anglorock vision, but that has never stopped me from getting quite off on all their music. Lowell George is too chubby and he has a scuzzy beard, but what the hell ... he sings circles around some pretty boy like Rod Stewart. This band has a relentless beat that now flourishes with experimenting on the instrumental parts that could put them on equal footing with almost any jazz-rock ar-

rogation.

Producer Ted Templeman could be just the man to give The Feat that ever elusive HIT. It is music that is a once bruising and commercial, light - witted vet rock - steady, black vet white. Hope they don't remain in that critic - cult category much longer. If you like Robert Palmer but shved away from the good looks ... If you were moved by Boz Scaggs but felt nervous with the lush edges ... try some feat. Dare I leave without mentioning that "Day At The Dog Races" is one of the most interesting and listenable instrumentals ever conceived by a rock band. If I had a radio show, this would undoubtedly be a theme-song choice. From the opening acoustic picking to the roaring heights of the guitar - keyboard duel, it stimulates / emulates my emotion.



The last time the Beach Boys released an album, I set it up in a battle against a new release by Dion. Dion won. This time I tried the same thing with "THE LOVE **BEACH** BOYS YOU" (WARNERS), pitting it against THE FOUR SEASONS' "HELICON" (WARNERS). The Four Seasons win with a knockout. Brian Wilson was never a genius. He did write some classic rock songs before proceeding to live off his psychotic legend. This new release is a rehash of melodies, faltering harmonies and inane lyrics that cater to the lamest rung of west coast banalties. This group is a relic best left at opening shows for Sha Na Na and having their name dropped by rockstars, hoping to

trick gullible rock readers.

By contrast The Four Seasons have never sounded better. The group is no longer just a setting for the awesome talent of Frankie Valli. In fact, this is his last lp with them; from now on they'll be called The Seasons, and the highly diversified sounds of this record demonstrates that the split will result in two powerful and independent musical entities. Bob Gaudio's productions throbs with a commercialism that could suit any radio wave. Even the lyrics make it in a sort of quaint 'little rascalish' manner that never gets too hung up on anything more than moving along the sentiments of any given song. The names may have changed over the years, but the musical identity of The Four Seasons has continued with an exuberence that gives me great pleasure. Oh yeah, I almost forgot to mention that it isn't Disco ... it's rock and roll!





When we were on the subject of Ronnie Spector, I should have mentioned that she was nowhere as bad as ELKIE BROOKS. "TWO DAYS AWAY" (A&M) is the kind of dull, lifeless album Janis Joplin would probably be making if she were alive today. It is almost as bad as "KIKI DEE" (ROCKET).

Those last two reviews came as a surprise, even to me, but the real surprises of the past month have been Ginger Baker and Jack Bruce. "ELEVEN SIDES OF BAKER" (SIRE) and THE JACK BRUCE BAND'S "HOW'S 'TRICKS" (RSO) are brilliant returns that should stand as lessons for any rock burn-outs drowning in a sour cream of despair. Baker has successfully channeled the explosive vocals of Mr. Snips on vocals and Chris Spedding on guitar into a rollicking format that resparks those wheels of fire, so long forgotten. Ginger's percussive work is awesome when necessary and intricate when needed. It isn't even unduly mixed

And Jack has finally found a home in which to resume the highly inventive music he hinted at during the swan song of Cream. His voice has lost none of the arched pierce that marked his early recordings, and his bass playing is mind - boggling. The Brown lyrics stand the test of the printed page and add to the concisiveness of the lp's ten songs. Come to think of it, a great deal of the music I've been mentioning positively this month could have a great deal of chart success if given proper singles status and promotion. Remember how proud you felt when "Sunshine of Your

Love" did it? Pray that it happens again.

Every once in a while I hook up to a record that serves the purpose of background while I cope with the tasks of writing out checks and rearranging my milkbox furniture. This time it's a collection called "GUITAR PLAYER" (MCA) featuring the varied works of Larry Coryell, Barney Kessel, Lee Ritenour, Joe Pass, B.B. King and other guitarists. Since few solo albums by guitar giants (with the sole exception of Jeff Beck) can keep me listening for long, this compilation of many varied styles is most welcomed. The double record set has copious liner notes that tell you all sorts of things, like what kinds of strings and amps were used. I guess it's the perfect companion piece to reading an issue of Guitar Player. I might add that the recordings are all new pieces and not just excurted rereleases from other records.

The set did pass up one of my favorites. AL DI MEOLA'S "ELEGANT GYPSY" (COL.) proves that this guy will be a sorely missed ingredient in the new Return To Forever. One cut in particular, "Mediterranean Sundance," stands out by virtue of its fine interplay between Al and acoustic guitar - master Paco DeLucia. And Lenny White's percussive thrust throughout is outstanding.

Enough of that jazz. Let's get back to some good old rock and roll. BROWNSVILLE STATION (PRIVATE STOCK) are back, as ugly as ever but still pretty potent in the heavy department. They could certainly show "THE HOLLYWOOD STARS" (ARISTA) a thing or two. It is hard to believe that Arista is spending money on the Sunset Blvd. Has-beens while neglecting to promote The Slick, The Glitter Band, and Showaddywaddy. Search for those instant cutout classics and pass on the hype-ridden Stars. And pass on STARZ "VIOLATION" (CAPITOL) while you are at it. The record comes pressed in yellow plastic, but the plug really should be pulled on the fabricated stupor stars.

If you ever get invited over to David Bowie's for dinner, chances are quite good that you will spend most of the evening listening to KRAFTWERK'S "TRANS * EUROPE EXPRESS" (CAPITOL). That will be time well spent. This bleeping-germanic-maniac musack is perfect fodder for a night of white - noize partying. Kraftwerk are the best at their business 'cause they are the only ones doing it. This ain't



genocide. It's Zombiecide and it pulsates like hell cooled over by freon.

It has nothing in the world to do with POCO, but I hope "INDIAN SUMMER" (ABC) isn't their last album. This band deserves at least some of the success being lavished on The Eagles. Both units have increasingly more to do with R&B than C&W and Poco deserve. "Living In The Band" is so embarrassingly autobiographical. I love every blush - stained minute of it. Rusty Young's "The Dance" is a suite that should fail miserably, and yet I find myself happily engaged by its disco snub section and Young's tour-de-force pedal steel work. I never really cared much for these guys, but "Indian Summer" is damned good. I wonder what Gram Parsons would think?

I certainly don't give a damn about what DAVE MASON thinks ... or sings, or writes. "LET IT FLOW" (COL.) is the continuing saga of a man that couldn't top his first record, so decided to change the sleeve every time and just continue releasing the same stuff. You could never say anything like that about JOHN CALE. "GUTS" (ISLAND) is a collection of greatest hits (??!!) by one of the most dementedly talented artists in modern music.

If you love junk like Monty Python and The Bonzos (I do), DEAF SCHOOL'S "2ND HONEYMOON / DON'T STOP THE WORLD" is the double coup of the month for you. They also remind me of Ray Davies at his wittiest. They are English and they are not punks, so that must count as something.

I once thought that THE SWEET were going to be big. "OFF THE RECORD" has a great cover, but the music doesn't do much for my original boasting. Maybe if Queen had never existed?

Can a group splinter and still cut it. 10CC's "DECEPTIVE BENDS" (MERCURY) seems ready to prove that such can happen. The music has never sounded cleaner although the puns still get in the way on some tracks (especially "I Bought A Flat Guitar Tutor"). At one time I figured ELO would carry on The Beatles' tradition for cinematic RnR, but it looks like 10cc have that market pretty well tied up.

And while we are not on the subject of reggae, I might as well mention that THE MIGHTY DIAMONDS HAVE DETERIORATED AT THE HANDS OF Al Toussaint on "ICE ON FIRE" (VIRGIN).

What should I do now? I've run out of words and I still haven't told you the difference between ROUGH DIAMOND'S first release on Island and URIAH HEEP'S latest "FIREFLY" (WARNERS). That's probably because there isn't any difference. Let me sign off by urging you to see a new film, "BETWEEN THE LINES," that deals in part with the life of a rock writer. After you see it, let me know if you think that's the kind of life I lead.

THE BEATLES

1940:

July 7 - Richard Starkey (Ringo Starr) born at 9 Madryn Street, Dingle, Liverpool, England.

October 9 - John Lennon born in Oxford Street Maternity Hospital, Liverpool, England.

1942:

June 18 - James Paul McCartney born at Walton Hospital, England. 1943:

February 25 - George Harrison born at 12 Arnold Grove, Wavetree, Liverpool, England.

1956:

June 15 - Paul and John meet for the first time at Woolton Parish Church festival in Liverpool. Same year George buys a cheap guitar from a friend and with a group called the Rebels plays his first paying gig. 1957.

Paul and John perform as "Nurk Twins".

1958-

George meets and plays with Paul. Paul joins John's group, The Quarrymen. George is formally introduced to the leader at Wilson Hall, Garston. "If you can play as good as Eddie Clayton (another local group's star), you're in," being Lennon's challenge. George quickly tears off a nifty "Raunchy" and gets the gig. 1959:

George reluctantly takes a job as an apprentice electrician. The Quarrymen disband.

1960:

John, Paul and George form Johnny & The Moondogs. They change their name to the Silver Beatles. They land a two-week tour of Scotland with Johnny Gentle. Back in Liverpool they back strippers and get their foot in the door of the Cavern Club. Pete Best added as drummer. They leave for Hamburg and play eight hours each night at the Indra Club for 15 pounds each week.

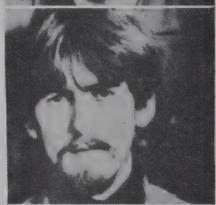
October - Indra closed down by authorities and Beatles move to

Kaiserkeller.

December - Only 17, George is deported for being underage and not possessing resident or work permits. December 27 - Beatles play Litherland Town Hall and become the talk of Liverpool.

A Brief History









1961

January - Beatles begin appearing regularly at the Cavern Club.

April - Beatles return to Hamburg since George turned 18 and appear at the Top Ten Club. They make their recording debut with Tony Sheridan. July - Beatles return to Liverpool without Stuart Sutcliffe and Paul deemed "bass player".

October 29 - Raymond Jones walks into NEMS Record Store and asks owner Brian Epstein for single, "My Bonnie", by the Beatles.

November 9 - Intrigued that a Liverpool group has actually cut a record, Epstein visits Cavern Club at lunch to watch the Beatles.

December 3 - First meeting between Beatles and Epstein who soon becomes their manager.

1962:

January 1 - Audition for Decca
Records.

April-May-Polishing their act at the Star Club. (Early Beatle member Stuart Sutcliffe dies of brain hemorrhage.)

June 6 - Beatles pass George Martin audition.

August - Ringo quits Rory Storme's Hurricanes, shaves his beard and replaces Pete Best as the Beatles' drummer.

August 23 - John marries Cynthia Powell.

September - George Martin signs Beatles to EMI's Parlophone Records and produces first recording including first single, "Love Me Do" / "P.S. I Love You."

November - First television appearance.

November 26 - Recorded second single, "Please, Please Me."

December - Fifth and final trip to Hamburg.

1963:

January - Tour Scotland.

February - First national tour of England with Helen Shapiro Show. First national television appearance in England.

February 16 - "Please, Please Me" becomes their first No. 1 hit record in England.

March - They steal thunder from Tommy Roe and Chris Montez on their second national tour.



May - Headline their own national tour with Gerry and The Pacemakers and Roy Orbison.

October 13 - Beatlemania fully ignited with appearance on "Sunday Night At The London Palladium". October 24-29 - Tour of Sweden with television appearances.

November 4 - Royal Command Performance at Prince of Wales Theater. London (the House of Windsor rattles its jewels).

November 1-December 13 - Beatles tour England again.

December 29 - WMCA radio station in New York City broadcasts first Beatles song in U.S. ("I Want To Hold Your Hand").

1964:

January - Perform three weeks at the Olympia Theatre in Paris.

February 7-21 - First American visit. Four nervous Beatles land in New York to the first of the airport hysteria scenes. They appear twice on "The Ed Sullivan Show". Perform in Washington, D.C., and Carnegie Hall in New York where they are pelted with jellybeans which becomes trademark of Beatlemania. Vacation in Miami.

March - Filming begins for first



Beatles movie, "A Hard Day's February 11 - Ringo marries Night".



March 23 - John Lennon's first book. "In His Own Write," published. March 31 - U.S. Billboard chart has "Can't Buy Me Love" at No. 1, "Twist and Shout" at No. 2, "She Loves You" at no. 3, "I Want To Hold Your Hand" at No. 4 and "Please, Please Me" at No. 5 plus Beatles' tunes at numbers 16, 44, 49, 69, 78, 84, and 88 on the Top 100. May 6 - "Around The Beatles" television film first shown (in England).

June 4-6 - Concerts in Denmark. June 8 - Commence tour of Hong Kong, Australia and New Zealand. Ringo caught tonsillitis and missed concerts in Denmark and Hong Kong.



July 6 - World and Royal Premiere of "A Hard Day's Night" at London Pavilion.

August 19-September 20 - First North American tour. October 9-November 10 - British tour

with Mary Wells. December - Ringo's tonsils removed. 1965:

Maureen Cox.

February - May - Filming "Help!" in Bahamas, in Austria, and at Twickenham Studios, London,

June 12 - Announcement that the Beatles will be awarded the MBE (Member of the Order of the British Empire).

June 20-July 4 - Tour of France, Italy and Spain.

June 24 - John Lennon's second book, "A Spaniard In The Works," published.

July 29 - World and Royal Premiere of "Help!" at London Pavilion.

August 13 - September 1 - American tour with the legendary Shea Stadium show. Taped "The Ed Sullivan Show" for broadcast September 9.

October 26 - Her Majesty the Queen presents MBE medals to Beatles at Buckingham Palace.

December 3-12 - British tour

January 21 - George marries Patricia Anne Boyd.

March 1 - First showing of the film "The Beatles at Shea Stadium" on BBC-TV

June-July - Tour of Germany, Japan and Manilla.



August 12-29 - American tour. Beatles make their final stage appearance at San Francisco's Candlestick Park.

September - November - John filming his solo movie debut in "How I Won The War" in Germany and Spain. George on holiday in India and Ringo on holiday in Spain. Paul on holiday in France, Spain and Kenya. December 18 - World premiere of the film "The Family Way" with the soundtrack music composed by Paul. 1967:

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June 25 - "Our World", a worldwide live television program, shows the Beatles recording "All You Need Is Love" and "Baby You're A Rich Man" in London studios.

August 27 - Beatles with Maharishi Mahesh Yogi in Bangor, North Wales. Brian Epstein dies at age 32. September - November - Scripting, casting, filming and editing the color television film, "Magical Mystery Tour" on BBC.

January - George spends 10 days in Bombay composing and recording soundtrack music (which he had begun in December in London) for the film "Wonderwall".

February - Apple Corps Ltd. founded.

February - April - Beatles instructed in Transcendental Meditation at Maharishi's Academy in Rishikesh, India (Ringo stayed only two weeks, Paul slightly longer).

July 17 - World premiere of "Yellow Submarine" cartoon film with Beatles animated characters and Beatles music.

December - Filming of John and Yoko Ono's "Rock 'n' Roll Circus" (never commercially released.) 1969:

January - Work commences on "Let It Be."

February 3 - Announcement that Allen Klein will handle the Beatles' and Apple's business affairs.

March - John marries Yoko Ono in Gibraltar. They spend seven days of their honeymooning holding a "Bed-In" at the Amsterdam Hilton.

March 12 - Paul marries Linda
Fastman

March-May - Ringo filming "The Magic Christian" with World Premiere on December 12.

March 31 - World Premiere of John and Yoko's "Rape (Film No. 6)".

April 22 - John Winston Lennon changes his name to John Ono Lennon.

July 1 - John, Yoko and Kyoko in car accident.

September - "An Evening With John & Yoko" at London's New Cinema Club featuring four John and Yoko films — "Two Virgins," "Smile", "Honeymoon" and "Self Portrait".

December - George trading guitar chores with Eric Clapton on Delaney and Bonnie's U.K. tour.

May 13 - World Premiere of "Let It Be".

January - Paul takes court action to dissolve all remaining connections with the other Beatles, Allen Klein and Apple.□



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TELEVISION GOES HOLLYWOOD

by Lisa Robinson



Tom, Richard, Billy and Fred do their usual lineup...

In Hollywood, Tom Verlaine did not go to North Beach Leathers to buy a new outfit, nor did he check out the latest cowboy gear at Nudie's. He didn't hang out at The Rainbow with The Runaways, or go to On The Rox with Warren and Michelle and Julie and Anjelica and Jack. He didn't order tequila sunrises or visit Disneyland.

He wore his black cashmere overcoat (the one he got a year ago for five dollars) almost everywhere, except onstage at The Whiskey — where Television performed eight shows over a four-day period.

In 1973 I went to L.A. to see The Dolls perform at the Whiskey — their LA debut. It was the same "N.Y. vs. L.A." then, it always has been, and people there

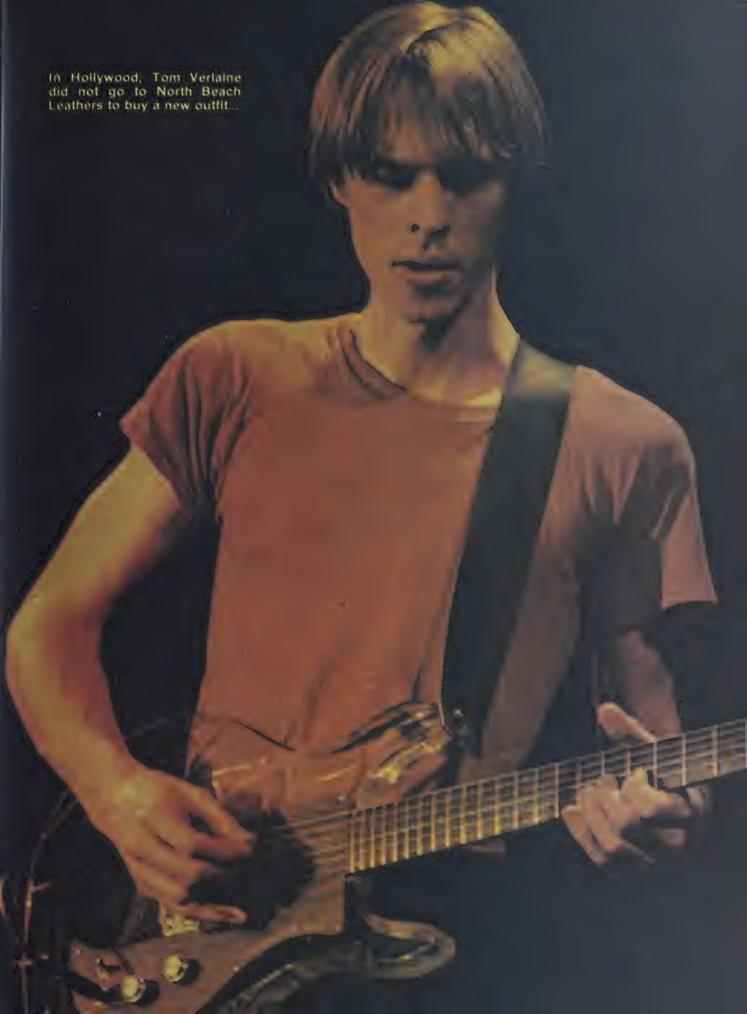
didn't really "get it." Poor David Johansen was yelling hilarious things out to a fairly unreceptive crowd: Lines like, "This is a song about Kitty Genovese" (a Queens girl who was murdered, screaming, while people walked by), and "It's so nice to see Patricia Krenwinkel in the crowd tonight" ... lines that would have any New Yorker on the floor...; from this crowd, not a chuckle.

I was fiercely chauvinistic then, not so much because I was from New York, but because their music was so great. And, in L.A. for Television four years later, I feel the same way. So convinced am I of Television's musical superiority — I am extremely boring on the subject — that I sat in the Whiskey those four nights with an intense pride.

Yet, as is always the case with most

"media" cities, it was hard to know what "the kids" thought. It was easier to get a handle on the feelings of the critics and the "scenemakers."

Opening night at the Whiskey brought them all out. While Linda Ronstadt, Julie Christie, Michelle Phillips and Barbra Streisand were over at The Roxy for Dolly Parton's first night, the rock and rollers came to see Television. Peter Gabriel with his wife Jill, Iggy Pop (who careened in on the arm of the receptionist from Rolling Stone Magazine), Blondie, Rodney Bingenheimer, Kim Fowley (who told me that his production of Helen Reddy's Ear Candy was the single most important album to come out of California since Pet Sounds), and ... uhoh, Joan Jett from the Runaways, who, I feel sure, will scratch my eyes out...



With me is LA Times critic Robert Hilburn, a man much revered in this town. They all read him here, probably because they don't read anything else. All anyone in the industry wants to know after an act debuts is what Hilburn thinks. (Hilburn thought Television was good, wrote close to a rave, and the record company was ecstatic.)

With us, too, is Paul Wasserman (press agent to Dylan, Stones, Ronstadt, Neil Diamond, Paul Simon) who mutters that the guitarist on the right (Lloyd) looks twelve years old. Hilburn thinks they look great, Wasserman complains that he can't hear the lyrics, and they should have subtitles.

He's right, the sound is strangely muffled, and I have heard better sets. It's a shorter set than I'm used to, and filled with broken strings. Cameron Crowe thinks they're great, but I think that this band should do a first set in a garage somewhere before getting up in front of a crowd; their second sets are always so much more magical. However, the month on the road with Gabriel has done what it was supposed to do: they're tight, hardedged, and for me, it was almost a relief

- after a month - to hear them again.

The first set is (and stays the same all four nights) "See No Evil," "Venus," "Foxhole," "Elevation," "Friction," "Knockin' On Heaven's Door," and "Marquee Moon." The encore is a splendid "Psychotic Reaction."

Flashback: An example of Tom Verlaine's arrogance: In San Francisco there was a party for Iggy after his show to which Television and Blondie were invited. They all went along and partied with Iggy and Bowie until the early morning hours. All, that is, except for Tom, who remained in his hotel room, on his bed, in his underwear, and wrapped in a blanket watching the test pattern on the TV until the band came back to tell him about it. That boy has great instincts...

In the dressing room between shows is the usual first night mob: Elektra / Aslyum execs, Andy Johns getting slightly drunk and revealing intimate secrets to this slightly shocked reporter, well - wishers. I tell Tom I want juicy "On The Road" stories. "Oh boy..." he giggles, "let's see ... uhhh ... what happened today ... no, I can't tell you that ... I won't really know what kind of time I had until I get home

"Everyone thinks we're junkies;" he adds, "because we wear our coats everywhere. But it's freezing here."

"Yeah," says Richard Lloyd, "In San Francisco I saw this cocktail napkin that kids in the audience had been passing back and forth to each other, writing notes, and it said, 'Why do they look so unhealthy?' 'Because they are unhealthy'."

"I went up to the roof of the hotel today," Tom said (he switched from the Tropicana to the Hyatt House because he wanted room service, while Billy Ficca stayed at the Sunset Marquis so he could have a kitchen) "and saw all those people lyin' in the sun..." he laughs.

What have you been doing on the road? "Well, I've been sleeping a lot," Tom offers helpfully. "Laying in bed. Sometimes those beds are so soft that I end up sleeping on the floor. Actually, I don't mind the road; the hotel rooms are better than our apartments in New



They offer more "On The Road" tales: "I was playing the guitar solo in 'Kingdom Come,' " says Richard, "and this guy was yelling, 'Shoot up! Shoot

"We were all playing with our eyes closed," says Tom, "and when we opened them, this guy was dancing onstage. He looked like a Harvard graduate, no teeth. Well you know, most Harvard graduates have no teeth ... lack of bite..."

Why are you playing such a short set? "Exhaustion," says Tom. "It's easier to get inspired when you know you don't

have to play too long.'

"I couldn't find any clothes anywhere in the country," Tom tells me. Did you look? "Well, I went to some sporting goods stores. I was thinking about getting a suit; I've never had a suit in my life. I thought I'd get one, hang it in the closet, see it hanging there, and you know ... there's a suit there ... all clubs ... yukyuk."

Talking about the tour with Gabriel, Tom said, "His audiences weren't bad for us; the only really bad show was the first one, in Passaic. Peter was really very, very nice to us."

As we look out over Sunset Strip and see the Licorice Pizza Record Store sign that reads, "Licorice Pizza Welcomes Seymour Stein To L.A.," Tom dons the cashmere coat and gets ready for the second set, Thursday night.

The second set is completely different: "Fire Engine," "Falling," "Prove It," "Adventure," "Foxhole," "Kingdom Come," and then the fabulous encore, "Satisfaction," which, when TV plays it,

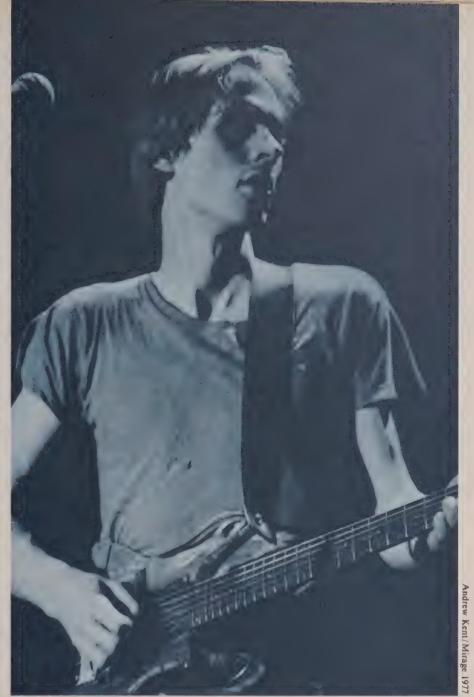
sounds like a new song.

Friday night The Damned (who Television wouldn't let open for them at the Whiskey) are sitting en masse in a booth, playing with walkie - talkies, and Saturday night Hall and Oates show up. They come to the dressing room and tell the band how much they love them; Daryl in particular has been raving all over town about Television. They talk with Tom about (what else?) studios. "I hear A & M has a great studio, but they're short on mikes," Tom says, then, "Where did Neil Young mix 'Zuma'; does anybody know?" This guy's got the ability to pick people's brains about sound better than anyone I've seen since Jagger.

As I sit and listen to Daryl and John — who've just had a #1 single — tell Tom-who makes about \$75.00 a week — how much he loves them, and I realize there's a

moral here ... somewhere...

That afternoon I try to do a photo session with Television. It's not that they're unco - operative; let's just say that they're not eager, which is in itself refreshing for a "new" band. Tom rejects the idea of going up in the hills to take photos, or trying to find a picturesque place with palm trees. He also completely rejects the idea of posing in front of Fredrick's or Hollywood High. "Let's just do it in front of the hotel," he mutters, "I'm sure there's a palm tree there somewhere. In the lobby, on the roof, I'll wear sunglasses. And," he laughs, "hold a cigarette



"It's easier to get inspired when you know you don't have to play too long."

holder."

Tom, Richard, Billy & Fred do their usual lineup in front of Dolly Parton's tour bus which is conveniently parked in front of the Hyatt, find a palm tree on Sunset Strip, and Tom pulls a sweater over his head. "Let's go to the room," he suggests, "I'm cold; I want to get my coat. You should see the room — I never let a maid in there. I just like the room service to pile up ... It looks real rockstar."

Response for Television has built over the four days. There had been a flurry of calls to make reservations at the Whiskey before the weekend began (Elektra / Asylum told me that TV has had 10 percent of their record sales in LA). Opening night was full of cynical and enthusiastic scenemakers; Friday night the club wasn't totally filled, probably because of Iggy's show at Santa Monica, and by Saturday night (possibly after Hilburn's review that morning?) the place is packed and enthusiastic.

That last night, at the Whiskey, a guy I used to know in New York sits down in the booth. A former rock critic who was once a big fan of the Blue Oyster Cult (no, it's not Richard Meltzer). He tells me he manages a new band who are "as good as, or better than, The Eagles. And," he adds, "I'm no heavyweight, but the bidding is between Warners and A & M."

I flee back to New York.□

□ Portions of this article appeared in Lisa Robinson's syndicated "Rock Talk" column.



ring their concert halls, singing Christmas carols and begging their children not to go inside...

PUNK ROCK AND THE SEX PISTOLS

by Stephen Demorest

Hey, said my name is called disturbance. I'll shout and scream, I'll kill the king, I'll rail at all his servants. —(Rolling Stones, 1968)

> I am an Antichrist. I am an anarchist. Don't know what I want, But I know how to get it. I wanna destroy... 'Cause I wanna be anarchy. -Sex Pistols, 1976)

They call him Rotten ... Johnny Rotten. He's so bad he don't brush his

teeth (hence the alias). Johnny is the tactical warhead of an unruly English rock band called the Sex Pistols which has curled the stiff upper lip of Her Majesty's media and prompted mothers to ring their concert halls, singing Christmas carols and begging their children not to go inside.

The British pound may have slimmed off a few ounces, taxes may rise on tobacco and gasoline, but what really sets them clucking in the blighted kingdom is bad manners - rich Arabs drying their laundry in the windows of Mayfair and such. This winter it only took some stray gobs of phlegm and the public broad-

Vaguely anarchistic, willingly antagonistic, the droogs of punk rock loom as the vanguard of the dangerously uncivilized age prophesied by 'A Clockwork Orange.'

casting of words from the unwashed side of the tongue to make the Sex Pistols England's most notorious household name.

The scraggly Sex Pistols, however, are merely the foremost incisors in the slavering maw of London's rabid punk-rock scene; other bands operate under such alarming monickers as the Clash, Buzzcocks, and Eater and Generation X. Vaguely anarchistic, willingly antagonistic, the droogs of punk-rock loom

as the vanguard of the dangerously uncivilized age prophesied by 'A Clockwork Orange.' They've got no class, and they've got no principles of the traditional sort. They're united by a passionate contempt for the complacency that riddles their decaying welfare state. And the Sex Pistols, at least, are polarizing English society as no rock band has for many years.

The brains that triggered the Pistols belong to Malcom McLaren, a London fashion provocateur whose shop, "Sex," specialized in rubber bondage gear and pre-torn clothes fastened by safety pins. (One T-shirt was so successful it got the purchaser arrested.) Malcolm had stopped listening to pop music in 1964 when he became bored with the Rolling Stones, but his interest was revived in 1973 by the New York Dolls, now acknowledged as a seminal influence on today's punk-rockers.

The Dolls played fast and loud, slap dashing through elemental numbers that seemed unbearably primitive to many and refreshingly reactionary to a few. The majority ruled, and the band was dropped from Mercury Records like a dead roach, but not before McLaren responded to this souped-up version of the sound he'd loved a decade earlier. For about six months he attempted to manage the rapidly disintegrating New York band, dressing them in red vinyl like cartoon Commies, but finally he gave up and returned to London in 1975. There. he presided over the formation of the Sex Pistols, four unemployed yobs sniffing around the "Sex" area, hungry for action.

Compared to his American cousin, the typical English kid is pent-up; he has very little pocket money and no access to wheels. For public entertainment, he can



The scraggly Sex Pistols, however, are merely the foremost incisors in the slavering maw of London's rabid punk rock scene ... other bands operate under such alarming monickers as The Clash, Buzzcocks, Eater, and Generation X.



choose between a handful of government - controlled radio stations and three soporific television channels that only broadcast between 5 and 11 p.m., mainly offering instruction on planting crocuses. No wonder the disaffected street kids suffering poverty's terminal boredom took to calling themselves the "blank generation," after a song by New York's Richard Hell.

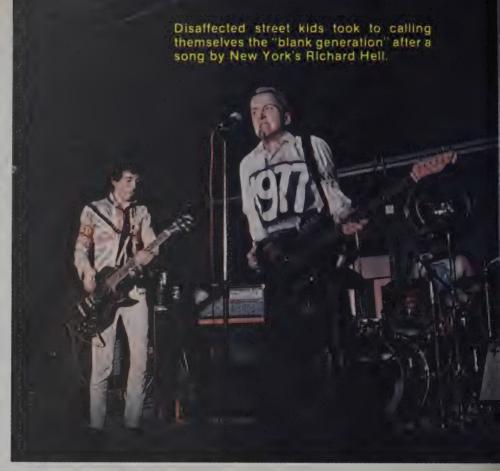
The Pistols' response to this cultural stagnation was a declaration of anarchy. No, they didn't grow beards and lurk about 10 Downing St. with bombs in their raincoats. Instead, they cultivated the classic antisocial rebel - without - a cause reflex, an indiscriminate scorn for England's most cherished conventions including the long hair and drugs of yesteryear's counter - culture. Rooted in antagonism, the punk identity was designed for schism, weeding out the faint - hearted and the uncommitted. Just as the surly Rolling Stones were shrewdly promoted to contrast the cute Beatles they got their front-page press by urinating on a gas station wall — the Sex Pistols admit they want to contrast the Bay City Rollers phenomenon.

Punk songs are descendants of rebellious classics like the Who's "My Generation" and the Stooges' "No Fun,"

and are so blistering they frequently alienate listeners unaccustomed to pummel rock. The lyrics aren't particularly winsome either in songs like the Clash's "I'm So Bored With The U.S.A." or the Pistols' "I'm A Lazy Sod." And when Johnny Rotten tongue - lashes an audience, yelling "You're so boring!" they spit on him and throw bottles. On a good night, there's more seething fury in front of a punk stage than on the telly's latest episode of 'Kojack.'

To draw the line further, punk-rock lovalists often distort their looks as much as their music, until they resemble Romulans who have been toasted in a phaser fight with Captain Kirk. The cool favor black or silver leather, ratty furs, cropped spikev hair, and dirt. The crazies shave their skulls like survivors of lobotomy operations, and pierce their ears, noses, and cheeks with safety pins. The result, of course, is that a gathering of self-rule anarchists soon takes on the aura of a bizarre fraternity with its own hierarchy, as the mob twitches to an electrified bunny hop in a dim cellar. Punks love their scene because it belongs to them exclusively.

Consequently, the signing of the Sex Pistols to EMI Records last October was a surprise to many observers. There was the establishment's biggest record company forking over a reported \$70,000 to kids who diaper their ears — and with a liberal flourish approaching poetry. The announcement read in part: "Here at last



Stevenson

is a group with a bit of guts for younger people to identify with."

"Anarchy In The U.K.," the Pistols' debut single which rose to #28 in the November charts, is indeed one of the best rock anthems in years. Its bludgeon drumming is gashed by doberman pinscher guitar chords; it's breathlessly fast, and the earnestly demonic lyrics are as uproarious as Alice Cooper's "School's Out." And — talk about no respect — Johnny Rotten even belches right in the middle of the showcase guitar solo.

On December 1, the band appeared on Bill Grundy's teatime chat show and, baited by their host, they obliged with a one-minute, forty-second trickle of common street vernacular. More shocking than the casually loutish behavior of the Sex Pistols, though, was the massive public outcry that resulted. You'd have thought they'd just buggered the Queen on the Picadilly Circus fountain at high noon.

Within 24 hours, the front pages of London's daily papers were plastered with two-inch headlines like: THE FILTH AND THE FURY!, WERE THE PISTOLS LOADED? and WHEN THE AIR TURNED BLUE. Pistols concerts were cancelled all across Great Britain by nervous promoters; the band was thrown out of hotels; and women at EMI's record pressing plant refused to stick labels on the single. The menace was even discussed on the floor of Parliament. (I can't wait for Sen. Hayakawa to protest the next Kiss album.) Meanwhile, sales of "Anarchy In The U.K." zoomed toward





Then, in early January, the band was observed allegedly spitting and vomiting at the airport, and retribution was swift. Citing "gross misbehavior," EMI Ltd. (the parent conglomeration) withdrew their single from the English market, blocked its issue on the Continent, and announced it had terminated the group's contract. The statement read in part: "We feel unable to promote this group's records internationally in view of the adverse publicity that has been generated."

EMI's record wing was crushed, they loved their upstart band, and they also recognized the biggest publicity windfall of the decade. Manager McLaren promptly accused EMI's military and electronics divisions of railroading the split. Aware that other record companies now have board - level instructions not to deal with them, the Sex Pistols are glancing toward America with a curious look in their eyes.

Could they ignite the same furor here? No way. The most indulgent society on earth doesn't expect good manners from its celebrities, and with the likes of Claudine Longet in our midst, spitters are strictly minor league. Nevertheless, the American music business is preparing to patronize the first wave of the barbarian invasion, and this may redeem the old dream of the neighborhood garage band as the heart of rock and roll.

The punk bands from New York's lower east side are suddenly chic — Los Angeles groups are imitating them — and









record moguls are snapping them up as they did San Francisco hippies a decade ago. Many bands, no doubt, will take the money and run for Laurel Canyon. Others, however, like the Ramones, will definitively pinpoint the adolescent frustration of the seventies. Some may join Patti Smith's crusade against FM radio stations, which she feels have sold out their experimental birthright for the com-

(continued on page 61)





JOE WALSH FROM MEASLES TO EAGLES

by Jim Girard

"Being the boss was a bitch," Joe Walsh was saying. He was talking to Hit Parader the morning after the first of two sold-out shows on his first Cleveland landing as a member of The Eagles. The newest member - although he's been in the band for almost two years - Joe Walsh was telling me about how good it was to play Cleveland again (after having lived in nearby Kent, Ohio, during his apprenticeship years as a member of local band The Measles, lead player and singer of The James Gang, and during his early days with his band Barnstorm).

As a member of the amazingly lucrative and easygoing Eagles machine, Walsh has never felt better; he's got good people to handle his business, and good mates to bounce musical ideas off of...

"When I was doing a solo act I was having to come up with all of the material and I had to show it to the other players," Walsh continues. "You know, when you're the boss of a group everyone plays the way you would like a certain part to be played; it got to the point where I really started to miss the external input. I missed the co-writing and all of that."

Although Joe Walsh was a famous enough entity in his own right, he snuck in The Eagles' ranks and quietly began to work his way into their nest.



Having known Walsh somewhat for the last ten years, I knew that being a solo act was eating away at him. Watching him solo in his own "Walk Away" or sing "Rocky Mountain Way" and then slip back into being just one of the boys proved my theory that The Eagles were the best thing that could have happened to him.

Walsh explains what I had suspected: "This is just a group situation, which is really what I was always looking for. That's what was hanging me up. After three or four solo albums I was just really running out of strength. I hated to look over the whole business end and be the boss and sing every song and be exhausted after every set.

"I was trying to negate all of that and get my ass in a group; here I am," he smiles.

The Eagles were a hotter band the minute Joe Walsh took the oath. "It didn't take the band long to learn some of

my numbers, and it did prove that the band can rock, which is something that they desperately wanted to prove to everybody," Walsh explains.

Eagles' manager, Irv Azoff, had told me previously that he had planned for Walsh to be in The Eagles long before the actual announcement was made. When Bernie Leadon (who has a new group and is still managed by Azoff) was tiring of his post in the band he helped to form, it became obvious to the rest of The Eagles that Joe Walsh was the only one.

"Nobody thought it would mesh," Walsh says, "the only ones who thought Joe Walsh and The Eagles would work was us. It was fun for a while and there was a lot of press. Nobody was really negative, but everyone just kinda said, 'I'll believe it when I see it.' Well, it's been a nice year just showing everybody that it worked.

"See, we are truly a group, truly a band that respects each other. Everyone holds up his own end; that's all I have ever wanted. It's all any musician ever wants. In fact, if The Eagles were any happier they'd probably breakup," Walsh says while cracking up at the thought.

Of course, he was simply poking fun at the rumors about the (premature) demise of America's most successful rock and roll band. Anyone who has seen The Eagles perform on their Hotel California tour knows that the band has just hit its stride musically and that breaking up just when you are warming up makes no sense at all.

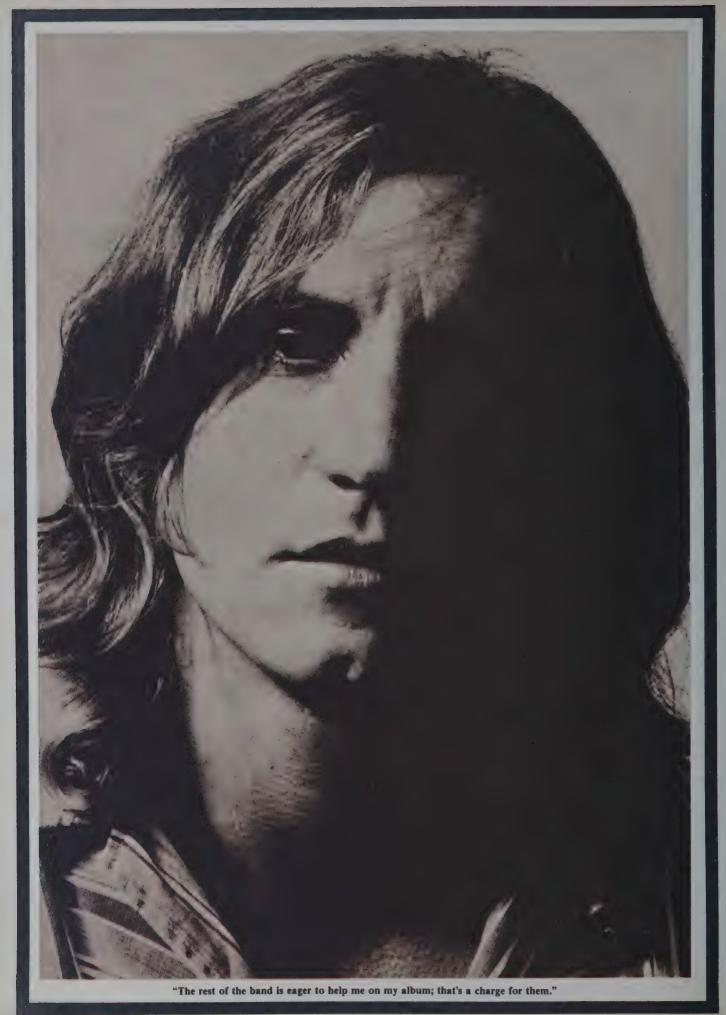
Much of the onstage action The Eagles enjoy now is due to the guitar interplay between Don Felder (who handles much of the actual lead parts), Glenn Frey (who plays a mean six-string when he wants to), and that new kid in town, Joe Walsh. "Felder is damn good," Walsh brags as members of The Eagles float in and out of the room which we are occupying. (It belongs to Azoff and calls are coming in fast and Walsh interrupts our talk to answer the phone; it was Boz Scaggs calling for Azoff...)

"Where was I," Walsh says as he re-focuses. "Yeah, Felder is good and he's taught me a lot of flat-pickin' and some mandolin and pedal steel. He's showed me a lot and we get along real good. We just try to stay out of each others' way. It really all has to do with understanding your partner ... he ain't shy onstage with me at all, though. Felder kicks me in the ass nightly onstage: 'Oh, excuse me buddy,' and then he plays..."

Maybe life isn't all roses and love songs for Joe Walsh, but things are considerably better than they were a few short years ago. His creative frustration has ended, as he has

Figuring out each other musically in the initial stages of the interface was the rough part. There were situations when we weren't quite sure how to do something..."







the best of both worlds. You see, Walsh has signed as a solo artist to Asylum Records and is planning to come out with his first album for that label in early fall of this year.

"The big commitment for me is to be in The Eagles. I have sort of put my solo career on standby. However, my album is more than half-finished. But I want to hold up my end of The Eagles — not that my solo thing isn't important to me anymore. I just have to pace it and keep everything in perspective," says Walsh with confidence.

For his solo album Walsh used ex-Barnstormer Joe Vitale (who also co-wrote "Pretty Maids All In A Row" on The Eagles' Hotel album) on drums and bassist Willie Weeks. Jay Ferguson (ex-Jo Jo Gunne and Spirit) will play keyboards — returning the favor to Walsh, as Walsh played on Ferguson first solo lp last year. Joey Murcia, who

has played with The Bee Gees and various other acts from his Miami, Fla., base, will be sharing guitar chores with Walsh. Don Felder has written one song with Walsh, and the remaining Eagles are sure to be liberally lending a hand, according to Walsh.

"I had two years off from all of that responsibility," Walsh says calmly, "and I am looking forward to this album. I think it'll be ... you will see a real maturity in my writing and singing. A real progression. I have had some good vocal coaches during the past few years, ya know.

"Not having to worry about coming up with new material for the past two years, it follows logically that I have written an album's worth of stuff that I am damn proud of. Whereas a solo act might have to come up something because you have to deliver 'product,' I don't ... of course I used to have that to worry about."

With a short discussion of possible titles for his next album. Walsh conceded that he is sort of committed to come up with a clever title. With past titles such as So What, The Smoker You Drink, The Player You Get and You Can't Argue With A Sick Mind, Walsh could hardly play it straight at this stage of the game. "I am committed to come up with something humorous, but maybe this time I won't. I worry. But I do have this list of ten or so titles I could use if anyone is interested to see if I could top old silly album titles. Maybe things like The Best Things In Life Are Fleas or something like Who Cares," he ponders.

Soon, it was back to talking about The Eagles — something that doesn't stray too far from Walsh's main train of thought at any given point. "The rest of the band is eager to help me on my album; that's a charge for them. They can

jump in and they don't have to sign 'Eagles' to it," states Walsh.

Something else that Walsh is looking forward to, as is the rest of the band, are the recording dates for the next Eagles album. Hotel California was the first Joe Walsh project with the band. The next one will be much easier to record and will not take as much time.

"Figuring each other out musically in the initial stages of the interface was the rough part. There were situations where we weren't quite sure how to do something. It took a long time because it was the first album for the new Eagles. Now that we have the chemistry figured out, we can bump right along at a good pace for the next one; I am really looking forward to the next Eagles album," Joe Walsh concludes.

So are a lot of other people, I conclude... \square



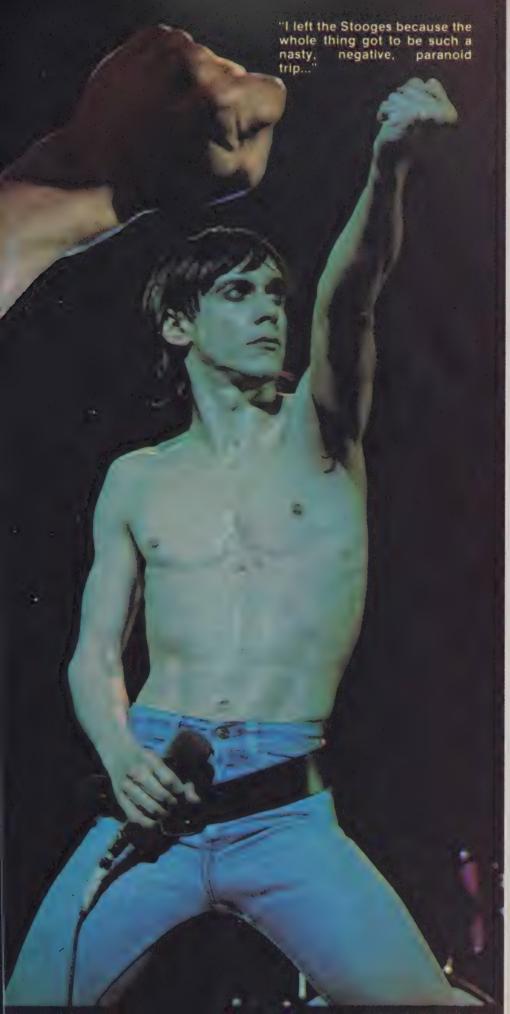
by Lisa Robinson

IGGY POP "I Am An Idiot"

Iggy's survived. With the help of his friend and producer David Bowie, to be sure, but mostly on his own steam. He told me, "Not a day went by during all the time I was having problems (read: drugs) when I didn't think that it was merely a week between gigs."

We got together when he was on tour in New York to talk over old times, catch up on what's happened since then, and speculate on what the future

holds.



Lisa: You were so down and out in LA in 1975, what happened to get you into the hospital?

Iggy: Myself, all myself. No one advised me to, or anything, but I knew I had to. You know how people are, they keep saying things like 'you're not crazy Jim', 'you're great', 'here, have some of this'. I just knew that there was a great deal wrong with me. It wasn't even because of the drugs and all that. It was because I left the Stooges because I thought the whole thing was getting to be a very negative, nasty trip.

Lisa: You don't think it was from the

beginning?

Iggy: No. In the beginning I don't really think it was. It just got so nasty and bad, I said to myself that I didn't care if I had to give up albums or bookings. I didn't want to go out and show myself to people like that. I left the band, and of course, sometimes when you take a step like that, things get worse before they get better. I just wandered around in the L.A., in the street. I tried this group, or that musician. but nothing really clicked. I just think I wasn't a person worth much respect at the time. So I finally realized that the problem must be in me. I had a lot of excuses, you know. So I thought the best thing was to go into the hospital and get some discipline. Which is what I went in

They gave me a typewriter, and David sent me some paints, and when I came out, I knew what I wanted to do next. I took quite a while to do it, but I knew

what I wanted to do.

Lisa: Do you miss the Stooges?

Iggy: Weil, I miss a lot of people, you know? But not all that much really ... cause lately, the way I feel, more and more, well, it's not like what it was. When I started to rehearse with my group for this tour, I found I'm not quite willing to have people sort of invade my picture of things with theirs.

Lisa: But you were always the visual and musical focus...

Iggy: It only appeared that way, really. Of course I wrote the songs and did this and that, but the heart of it was no more me than the rest of the guys. And the audience too, you know ... because I'm really just the target. I'm the target for everything, the guitar, the drums, the promoter, and the audience. Everyone ZOOOMS in on me, so it appears that I'm shooting the shot. But really, I'm getting shot at. Shot at in a good way, of course...

Lisa: Is it a great relief for you to go

onstage again?

Iggy: Oh yes. See, in between times, I simply never ever, for one minute, day or night, I would never accept that it was more than a week between gigs. I would never take a day even, when I wouldn't think about it, or figure out some little thing to do. Never, ever, ever, I just couldn't allow myself.

Lisa: Do you think you're very driven? Iggy: Yeah. But you know, when I was first very young and I met you and a lot of people in New York, well, you know where I come from, and I was thrown into

Photos by Andy Kent/Mirage 1977 41



a scene that was very ... well, mondo. Do you know what I mean? And I think it turned me a little bit evil.

Lisa: But it's not exactly like you were some shmuck from the Midwest, vou were pretty smart and all

Iggy: Sure I'm smart, I know that, It's just that I think my values are better now. I'm just not pessimistic like I used to be. I don't know, something's changed. I can't really figure out what it is. Even when I go onstage. I'm still nervous, terrified even. but it's just different. I hope it stays as good as it's been staying.

Lisa: You're pretty lucky, too. I mean vou've fooled around with some heavy stuff...

Iggy: Yeah, there were six or seven times I should have been dead.

Lisa: How do you feel about all that now?

Is it under control?
Iggy: No. I feel I'll always be in a dangerous position. And it's just something I have to live with, you know? There'll always be times when I'll make myself bleed. There's always going to be times when I won't be strong and I'll do the wrong thing. But that's a more realistic way of looking at it, rather than pretending that I'm a little lamb. I'm not a little lamb.

Lisa: Are you well - disciplined? Or do people still try and lead you astray? Iggy: I would say I'm extremely well-disciplined, but on the other hand I'm in the middle of a tour right now and I'm scared. I'm terrified of people doing that number ... Nobody's that strong, really. I haven't had any problems really, but my memories ... my memories are so strong that if I breathe them you would probably...

Lisa: O.D...

Iggy: Yeah, that's right. They're so strong that even the slightest thing that will trigger them off will make me go 'uh-oh' ... But on the other hand, it works for me, because when I work a sixteen - hour day the people around me respect me.

Lisa: What do you mean a sixteen hour dav?

Iggy: You know, rehearse, perform, interviews, check the sound, do personal things with the guys, overlook the travel arrangements ... It's made me respect myself. It's good to get up in the morning and feel that I've got will power.

Lisa: You know, you were made so much a symbol by your audience ... all these people who turned you into some kind of

legend...

Iggy: Well, I know why they do that. They do that because it's that I'm stronger than my audience. I'm a very strong person. I've got a lot of strength. It's like if a weak person has a weakness, your weakness is therefore small. But a strong person with a weakness — well, it's very big. And a lot of people just want to see their weaknesses magnified in me. I've always known that. But others want to see their strength magnified in me. I think I probably attract people because I'm probably just the opposite of a lot of people. But I don't know. It might all be a

(continued on page 60)

THE BEATLES

(continued from page 18)

in their place, simultaneously resigned and exulting in the insanity. It is little wonder that the Beatles saved their experimentation for the studio: ritual does not take kindly to alteration, even one so liberating as that which took place at the Hollywood Bowl.

I saw the Beatles in 1965, sitting along the left field line of Shea Stadium, catching the group in profile. It was a sight and sound I'll never forget, a numbing high pitched whine that raised and lowered as first one Beatle, and then another, strode purposefully to the front of the stage to sing his piece. They were gone almost as soon as they arrived, and the aftershock at that stadium was akin to the leftovers of a bomb blast, as dazed survivors gazed blankly around in their seats and tried to remember who and where they were.

Looking back, it seems hard to

understand exactly why this all took place, how the Beatles managed to satisfy so many so well, and still have enough creative juice for the progressive blows of Rubber Soul, Revolver, Sgt. Pepper, and that which came after. Perhaps they were not too much of anything; freed from the aggressive sexuality of the Stones (who, it R&B and blues), the blase mindlessness plore at will. Jacks of all trades, their limitations became their strengths, and the seventies dawned and everybody 1962 and 1964/65, and not today.

must be added, came from an entirely different tradition - the older world of of teen idols, the technique - orientation of "serious" musicians, they could exthey rode the contrary waves of the 1960s with the abandon of foresight. Perhaps it laid a trap for them as well, because when (well, most) tried to "Get Back", the Beatles found they'd already been there. Which is why these live albums are from Respectively.

If the current hoopla is any indication, the Beatles are as excitable a proposition as they were in the Ed Sullivan days.

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IF IT'S THE LAST THING I DO

(As recorded by Thelma Houston)

SAMMY CAHN

If I promised you the sun You'd say ''easier said than done'' Lovers often lie to gain a kiss But you can be sure of this darling.

If it's the last thing I do
I'll make you mine
Darling, the first thing is you
In my design
Just like the stars guard the moon above
me

That's just how I'll guard our love So love me, please love me.

If it's the last thing I do
I'll take your hand
And tho' I won't say a word
You'll understand
I'll build a dream just for two
And then I'll make it come true
If it's the very last thing I do.

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LOSE AGAIN

(As recorded by Linda Ronstadt)

KARLA BONOFF

Save me, free me
From my heart this time
The train's gone down the track
And I've stayed behind.

But nothin' can free me from this ball and chain

I made up my mind I would leave today But you're keepin' me goin', I know it's insane

Because I love you and lose again.

When the heart calls, the mind obeys
Oh, it knows better than me, baby
And if I hold on for one more day
Oh maybe, oh maybe he'll be true.

But nothin' can free me from this ball and chain

I made up my mind I would leave today But you're keepin' me goin', I know it's insane

Because I love you and lose again.

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I'M IN YOU

(As recorded by Peter Frampton)

PETER FRAMPTON

I don't care where I go, when I'm with you When I cry, you don't laugh, 'cause you

When I cry, you don't laugh, 'cause you know me.

I'm in you, you're in me I'm in you, you're in me 'Cause you gave me the love, love that I never had

Yes, you gave me the love, love that I never had.

You and I, don't pretend, we make love I can't feel any more, that I'm singing You gave me the love, love that I never had

I don't care, where I go, when I'm with, with you Yeah I'm in you.

Times so fly when you think, of last fall You can't buy, what they made, you and I

Oh I'm in you, you're in me
I'm in you, you're in me
'Cause you gave the love, love that I
never had.

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PEOPLE IN LOVE

(As recorded by 10cc)

ERIC STEWART GRAHAM GOULDMAN

People in love do funny things Walk under buses and burn their wings People like us do nothing right Talk to the ceiling into the night Look at the smile in her eves I knew I was right in my bones I feel the turnin' of wheels as it grows Look at my face in her eyes Am I right am I wrong She's given me butterflies all along.

Ooh sitting alone in the dark (hey, hey)

Och feeling you close to me We're in a dream but the hands on the clock seem to know Tell me it's time to go.

People in love play silly games Running in circles and ev'rywhere People like us can make believe Love is forever and I'll never be.

Ooh sitting alone in the dark (hev. hev) Ouh feeling you close to me We're in a dream but the hands on the clock seem to know Tell us it's time to go.

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I'M GOING DOWN (From the Motion Picture "Car Wash")

(As recorded by Rose Royce)

NORMAN WHITFIELD

Time on my hands since you've been away boy

I ain't got no plans no no no no And the sound of the rain against my window pane is slowly, slowly driving me insane

Boy I'm going down I'm going down 'Cause you ain't around baby My whole world's upside down.

Sleep don't come easy boy Please believe me Since you've been gone ev'rything's going wrong

Why'd you have to say goodbye Look what you've done to me I can't stop these tears from falling from my eyes

Oh baby I'm going down I'm going down 'Cause you ain't ground baby My whole world's upside down.

'Cause you ain't around Going down oo baby Going down, going down oo I, I, I'm going down I'm going down 'Cause you ain't around baby My whole world's upside down Going down oo oo baby Den't want to live If I can't give.

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AMARILLO

(As recorded by Neil Sedaka)

NEIL SEDAKA HOWARD GREENFIELD

When the day is dawnin' on a Texas Sunday mornin'

How I long to be there with Marie Who's waitin' for me there Ev'ry lonely city where I hang my hat Ain't half as pretty as where my baby's

Is this the way to Amarillo Ev'ry night I've been huggin' my pillow Dreamin' dreams of Amarillo And sweet Marie who waits for me Show me the way to Amarillo.

I've been weepin' like a willow

Cryin' over Amarillo And sweet Marie who waits for me There's a church bell ringin' Hear the song of joy that it's singin' For the sweet Maria And the guy who's comin' to see her.

Just beyond the highway lies an open plain

It just keeps me goin' thru the wind and roin

Is this the way to Amarillo Ev'ry night I've been huggin' my pillow Dreamin' dreams of Amarillo And sweet Marie who waits for me Show me the way to Amarillo.

I've been weepin' like a willow Cryin' over Amarillo And sweet Marie who waits for me.

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LIFE IN THE FAST LANE

(As recorded by Eggles)

JOE WALSH DON HENLEY GLENN FREY

He was a hard-headed man He was brutally handsome and she was terminally gray She held him up, and he held her for

ransom In the heart of the cold, cold city

He had a nasty reputation as a cruel

They said he was ruthless; they said he was crude

They had one thing in common They were good in bed She'd say, "Faster, faster The lights are turnin' red."

Life in the fast lane Surely make you lose your mind Life in the fast lane mm. (Are you with me so far)

Keved up for action and hot for the aame

The coming attraction, the drop of a

They knew all the right people They took all the right pills The threw outrageous parties The paid heavenly bills There were lines on the mirror, lines on

her face

She pretended not to notice She was caught up in the race Out in the evening until it was light He was too tired to make it She was too tired to fight about it.

Life in the fast lane Surely make you lose your mind Life in the fast lane mm Life in the fast lane Ev'rything all the time Life in the fast lane uh huh.

Loaded and burnin' blinded by thirst They didn't see the stop sign Took a turn for the worse She said, "Listen, baby You can hear the engine ring We've been up and down this highway Haven't seen a goddam thing." He said, "Call the doctor I think I'm gonna crash." The doctor say he's comin', but you gotta pay in cash And they were rushin' down that freeway Messed around and got lost They didn't care They were just dyin' to get off And it was life in the fast lane Surely make you lose your mind Life in the fast lane Life in the fast lane Life in the fast lane.

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BABY DON'T CHANGE YOUR MIND

(As recorded by Gladys Knight & The Pips)

VAN McCOY

Your "ex" is back in town Watcha gonna do when she comes around and she starts goin' through her net

And she begs you to take her back Will your love for me remain in tact Or will you run to her.

Baby my love is on the line Baby don't change your mind Don't change it She's gone boy leave the past behind Baby don't change your mind Don't change it Don't change it.

You say your love is true What ya gonna say when she looks at

Will the second thought in your head make you take back the things you said Will you give in and be misled Or will you stay with me.

Baby my love is on the line Baby don't change your mind Don't change it She's gone boy leave the past behind Baby don't change your mind Don't change it Don't change it.

I will listen and take my vow But I don't want to lose you now I'm beggin' ya somewhere, somehow baby you'll stay with me.

Baby my love is on the line Baby don't change your mind Don't change it She's gone boy leave the past behind Baby don't change your mind Don't change it. Don't change it Baby my love is genuine Baby don't change your mind Don't change it You know she's not the stayin' kind Baby don't change your mind Don't change it.

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THE PRETENDER

(As recorded by Jackson Browne)

JACKSON BROWNE

I'm gonng rent myself a house in the shade of the freeway

Gonna pack my lunch in the mornin' and go to work each day

And when the evening rolls around I'll go on home and lay my body down And when the mornin' light comes streamin' in

again) Aman

I want to know what became of the changes we waited for love to bring Were they only the fitful dreams of some greater awakening

I've been aware of the time goin' by They say in the end it's the wink of an eve

mornin' light comes streamin' in

You'll get up and do it again amen.

Caught between the longin' for love and the struggle for the legal tender When the sirens sing and the church bells ring and the junkman pounds his

Well the veterans dream of the fight Fast asleep at the traffic light And the children solemnly wait for the ice cream vendor

Out into the cool of the evening strolls the pretender

He knows that all his hopes and dreams begin and end there.

(Ah, the laughter of lovers) Ah the lovers stay right thru the night (Leavin' nothin' for the others)

Leavin' nothing but to choose off and fight ah ah ah

(And tear at the world with all their might)

Ah ah ah ah

While the ships bearing their dreams sail out of sight

I'm going to find myself a girl who can show me what laughter means

And we'll fill in the missing colors in each others paint by number dreams I'll get up and do it again amen (say it And then we'll put our dark glasses on and we'll make love until our strength is gone

> And when the mornin' light comes streamin' in We'll get up and do it again Get it up again.

> I'm gonna be a happy idiot and struggle for the legal tender Well the ads take aim and lay their claim

> To the heart and soul of the spender And believe in whatever may lie in those things that money can't buy Don't you love to have been a contender Are you there

> Say a prayer for the pretender Who started out so young and strong only to surrender

Say a prayer for the pretender Are you there For the pretender

Say a prayer for the pretender Are you there for the pretender Say you'll say a prayer for the pretender.

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MY HEART BELONGS TO

(As recorded by Barbra Streisand)

ALAN GORDON CHARLIE CALELLO

I got the feelin' the feelin's gone My heart has gone to sleep One of these mornin's I'll be gone My heart belongs to me.

Can we believe in fairytales? Can love survive when all else fails? Can't hide the feelin' the feelin's gone My heart belongs to me.

But now my love, hey didn't I love you But we knew what had to be Somehow my love, I'll always love you But my heart belongs to me.

Put out the light and close your eyes

Come lie beside me Don't ask why.

Can't hide the feelin' the feelin's gone My heart belongs to me.

(Girls)

But now my love, hey didn't I love you Didn't I love you Didn't I love you Didn't I love you, baby.

> Don't cry my love I'll always love you But my heart belongs to me.

I got the feelin' the feelin's gone My heart belongs to me.

(Didn't I love you, didn't I love you).

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JET AIRLINER

(As recorded by Steve Miller Band)

PAUL PENA

Leavin' home out on the road
I've been down before
Ridin' along in this big ol' jet plane
I've been thinkin' about my home
But my love light seems so far away
And I feel like it's all been done
Somebody's tryin' to make me stay
You know I've got to be movin' on.
Oh big ol' jet airliner
Don't carry me too far away
Oh big ol' jet airliner
'Cause it's here that I've got to stay.

Goodbye to all my friends at home
Goodbye to people I've trusted
I've got to go out and make my way
I might get rich you know might get
busted
But my boost know calling me

But my heart keeps calling me backwards As I get on the 707

Ridin' high, I got tears in my eyes You know you got to go through hell Before you get to heaven. Oh big ol' jet airliner
Don't carry me too far away
Oh big ol' jet airliner
'Cause it's here that I've got to stay.

Touchin' down in New England town
Feel the heat comin' down
I've got to keep on keepin' on
You know the big wheel keeps on spinnin' around

But I'm goin' with some hesitation You know that I can surely see That I don't want to get caught up in any of that funky shit goin' down in the city.

Oh big ol' jet airliner
Don't carry me too far away
Oh big ol' jet airliner
'Cause it's here that I've got to stay.

Oh big ol' jet airliner Carry me to my home Oh big ol' jet airliner 'Cause it's there that i belong.

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RUNAWAY

(As recorded by Bonnie Raitt)

DEL SHANNON MAX CROOK

I'm a walkin' in the rain
Tears are fallin' and I feel the pain
Wishin' you were here with me
To end this misery
And I wonder, I wonder
Wonder why you ran away
And where you will stay
My little runaway.
I'm a walkin' in the rain
Tears are fallin' and I feel the pain
Wishin' you were here by me

To end this misery

And I wonder, I wonder

Wonder why you ran away

And I wonder
Where you will stay my little runaway.
As I walk along

I wonder what went wrong with our love

A love that was so strong
And as I still walk on
I think of the things we've done

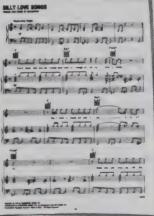
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While our hearts were young.

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DEVIL'S GUN

(As recorded by C.J. & Co.)

BARRY GREEN RON ROKER **GERRY SHURY**

Fee fie fo fum We're looking down the barrel of the devil's aun Nowhere to run We've gotta make the stand against the

devil's gun.

Fee fie fo fum We're looking down the barrel of the devil's gun Nowhere to run

We've gotta make a stand against the devil's gun.

Better make a move now Well, well you know there gin't no time to lose now

Oh well his finger's on the trigger He's waiting to deliver

Can we ever figure out the way to make the people shout.

Got a new direction Well, well, well another resurrection Well now don't wait, hesitate, or it's gonna be too late

Flames are getting higher, got to jump out of the fire.

He's watching us burn He's watching us burn One day we'll learn, one day we'll learn Fee fie fo fum.

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AFTER YOU LOVE ME. WHY DO YOU LEAVE ME

(As recorded by Harold Melvin & The Bluenotes)

> K. GAMBLE H. MELVIN B. HAWES

Female:

When I'm in your arms I feel so weak An' you feel so strong But it only lasts for a little while Cuz when I wake up I find you're gone. aone.

After you love me, why do you leave me (After it's all over, why do you leave me)

After you love me Don't cha want me any more Don't cha want me any more.

Male:

Ya see, baby you an' I don't see each other like we used, like we used to Love one another

Two people in love heh we sure act funny

But I can tell it an' feel it ev'ry night Ev'ry night before you make love ta me.

Male:

I wanna know, I wanna know girl Just can't understand it Won't cha take me in your arms Tell me I'm the one that you love.

Male:

I wanna know, I wanna know Tell me, tell me somethin' good.

Female:

You know it's a shame to pretend with each other (That's all I been tryin' ta tell you, well)

An' if you don't want my love let me know it (I want you, I want you)

Cuz you got a funny way A fine way of showin' it, showin' it.

After you love me Don't cha want me any more Don't cha want me any more.

Male:

Girl I'm tryin' ta show you Why don't you believe me yeah

I want your love I need your love I want cha love I want cha love

After we make love an' I give it to you an' I give it to you good

Ain't it good An' it's good, ain't it good Female:

After it's all over Male:

Tell me somethin' good Female:

Why do you leave Male:

Tell me somethin' girl Female:

Don't you love me Male:

I just got to know girl i wanna know, I wanna know, I wanna

> I wanna know, I wanna know Female:

> > After it's over

How, how can you leave me Don't cha need me any more Don't cha need me any more After we're over love Don't cha feel my love

Don't cha want me any more Don't cha want me, don't cha love me.

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LUCKENBACH, TEXAS (Back To The Basics Of Love)

(As recorded by Waylon Jennings)

BOB EMMONS CHIP MOMAN

The only two things in life
That make it worth living
Is guitars that tune good and firm feeling women

I don't need my name in the marquis lights

I got my song and I got you with me tonight

Maybe it's time we got back to the basics of love. Let's go to Luckenbach, Texas

With Waylon and Willie and the boys This successful life we're living Got us feudin' like the Hatfields and
McCoys

Between Hank Williams pain songs And Newbury's train songs And Blue Eyes Crying In The Rain Out in Luckenbach, Texas

Ain't nobody feeling no pain. So baby let's sell your diamond ring Buy some boots and faded jeans and go away

This coat and tie is choking me In your high society you cry all day We've been so busy keeping up with the Jones'

Four car garage and we're still building on

Maybe it's time we got back to the basics of love.
(Repeat chorus)

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WATCH CLOSELY NOW (From "A Star Is Born")

(As recorded by Kris Kristofferson)

PAUL WILLIAMS KENNY ASCHER

Watch closely now
Are you watching me now
Your eyes are like fingers
They're touching my body arousing my

The passion arising inside me How high can I go You're comin' with me babe I'm gonna show you how When it's scarey don't look down.

Watch closely now
Are you watching me now
I see the hunger arise in your eyes
And it's urging me on
Higher and harder and faster and
farther than I've ever gone
You comin' closer lady don't cha leave

me now We're gonna make it don't look down. Baby I've taken me too many chances

with no net at all
Baby I'll teach you at least that you've
got to be free when you fall
Watch closely now.

Are you watchin' me now
I'm the master magician who's setting
you free from the lies you've been told
When you're breakin' your back bring
the last straw to me
I turn straws into gold

I'm gonna need you later when you're

I can take it don't look down Watch closely now Are you watching me now.

Are you watching me now Watch closely now Your eyes are like fingers touching my

body exciting me so

There's magic in passion
My spirit is rising
How high can I go
You're comin' with me
I'm gonna show ya how
And when it's scarey yeah
I won't look down

Watch closely now
Are you watching me now
I see the hunger arise in your eyes and
it's urgin' me on

Higher and harder faster and farther than I've ever gone

Pleasure is part of the secret of flight that I've found

When I feel like an eagle my soul has no place on the ground

Born out of madness I'll double the danger with no net at all If you don't look away

I'm secure in the fact that you won't let me fall.

Watch closely now
Are you watching me now
I'm the master magician who'll help
you escape from the lies you've been

When they're breaking your back bring the last straw to me I turn straw into gold

I break chains made of boredom that others have lived with for years I leave good news on doorsteps and laughs where there used to be tears

laughs where there used to be tears
Hut doo dee doot doot doo doo doot doot
doo doo doot

I'm gonna need ya later when you're not around But I can take it

But I can take it I won't look down.

Watch closely now
Are you watchin' me now
Watch me now
Are you watchin' me now.

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YOU'RE MOVING OUT TODAY

(As recorded by Bette Midler)

BETTE MIDLER CAROLE SAGER BRUCE ROBERTS

I stayed out late one night and you moved in

I didn't mind cause of the state you were in

May I remind you that it's been a year since then

Today the landlady she said to me (What did she say?)

Your looney friend just made a pass at me

(Slap him in the face) Perhaps you might enjoy a cottage by the sea

> So pack your toys away Your pretty boys away Your forty fives away Your alibis away Your spanish flies away Your old tie-dves away Your one more tries away You're moving out today I'm so sorry.

Your nasty habits ain't confined to bed The grocer told me what you do with bread

(What do you do?) Why don't va take up with the baker's

wife instead of me? Pack up your rubber duck I'd like to wish you luck Your funny cigarettes Your sixty one cassettes Pack all your clothes away Your rubber hose away Your old day glows away You're movin' out today.

I hate to do it I hate to do it I hate to do it Hate to do it I hate to do it I'm so sorry I hate to do it I hate to do it I hate to do it, hate to do it I hate to do it.

Pack up your dirty books Your songs that have no hooks Your stacks of Modern Screen Your protraits of the queen Your mangy cat away Your baby fat away You're headed that away You're movin' out today La la.

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"I Want the Midas Touch and the Power to Make People Do Exactly What I Want Them to Do~Guaranteed!"

If THAT is your wish and desire—you are—right now—on the brink of the most amazing discovery of your life—the discovery of how YOU can achieve both MONEY and POWER—GUARANTEED!

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For, you are about to enter the wonderful world of The Midas Touch—a world in which you can make other people do exactly what you want them to do—a world in which you attract money to you like a giant magnet!

Yes! And, we are so certain that the powers of The Midas Touch are foolproof —that it is offered to you with this no-risk, ironclad, no-strings-attached guarantee: When you use The Midas Touch as instructed — you MUST get the best things in life—or it won't cost you one red cent!

That's right. It makes no difference if you are a man or a woman — no difference if you are young or old — no difference if you live in a big city or a small town — no difference if you are a high school drop out or a college graduate — even if you have never before in your life been successful — The Midas Touch is unconditionally guaranteed to work for you — or simply return it for a full and immediate refund.

Your Midas Touch is Guaranteed To Give You a Better Life!

- Your Midas Touch MUST help you attract more money than you've ever dreamed possible—or it won't cost you a cent!
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1) You, and every man and woman in the world, have within, hidden powers — magical powers — just waiting to be set free! 2) Until now, these supreme inner powers have been locked-fast behind an iron door! 3) The golden key that will unlock this door for you is now available at last! 4) That almost magical — incredibly potent and powerful key — is The Midas Touch System — as old as ancient

wisdom – as new and modern as today's headlines!

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Don't delay. Simply fill in and mail the coupon below with your payment. **The Midas Touch System** will be mailed to you at once.

And remember – you must be 100% satisfied and 100% delighted – or your money will be refunded – no questions asked.

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î G.L.P., 1977

NOW DO YOU WANTA

(As recorded by Graham Central Station)

LARRY GRAHAM

Now do you wanta dance
(Do the whapp, do the whapp)
Now do you wanta dance, baby
Now do you wanta dance
Baby let me dance with you
(Do the whapp, do the whapp, whapp)

What do you wanta do
Just tell me, just tell me
What do you wanta do
Just tell me, just tell me
What do you wanta do
Just tell me, just tell me
What do you wanta do
Just tell me, just tell me
What do you wanta do
You want to do it, do it, do it
Just dance if you want me to.

Larry:

Now do you wanta dance
Do the whapp, do the whapp
Now do you wanta dance, baby
Now do you wanta dance
Baby let me dance with you
Do the whapp, do the whapp, whapp,
whapp

Now do you wanta dance, baby Now do you wanta dance Baby let me dance with you Do the whapp, do the whapp.

Larry:

Now tell me
What do you wanta do
Just tell me, just tell me
What do you wanta do
Just tell me, just tell me
What do you wanta do
Just tell me, just tell me
What do you wanta do.

Larry:

You want to
Do it, do it, do it
Just dance if you want to
Do it, do it, do it
Just dance if you want me to
Do it, do it, do it
Just dance if you want to
Do it, do it, do it
Just dance if you want me to.

Larry: Now do you wanta dance
Background: Now do you wanta dance
Larry: Now do you wanta dance, baby
Now do you wanta dance
Background: Baby let me dance with
you

Larry: Do the whapp, do the whapp, whapp, whapp Now do you wanta dance

Background: Do the whapp, do the whapp

Larry: Now do you wanta dance, baby Background: Come on and boogie baby Larry: Do you wanta dance Background: Baby let me dance with

you

Do the whapp, do the whapp.

Larry: Now tell me, what do you wanta do?

Girls: The Crazy Chicken
Larry: What do you wanta do?
Girls: The Body Language
Background: What do you wanta do
Girls: The Funky Bass Ma
What do you wanta do
Larry: You want to do it, do it, do it, do it, do

Just dance if you want me to
Do it ,do it, do it
Just dance if you want to
Do it, do it, do it
Just dance if you want me to.

Larry: Now do you wanta dance Background: Do what whapp, do the whapp Larry: Now do you wanta dance, baby

Now do you wanta dance, baby Now do you wanta dance Background: Baby let me dance with

Do the whapp, do the whapp, whapp,

Larry: Now do you wanta dance Do the whapp, do the whapp, whapp, whapp

Background: Now do you wanta dance Now do you wanta dance baby Come on and boogie baby Larry: Do you wanta dance Background: Baby let me dance with

you

Do the whapp, do the whapp.

Larry: Now tell me
Background: What do you wanta do
Gail: Dance
Background: What do you wanta do
Gail: I want to dance, dance, dance
Baby let me dance with you
Larry: What do you wanta do, yeah.

Background:

You want to do it, do it, do it
Just dance if you want to do it, do it, do
it
Just dance if you want me to do it, do it,
do it
Just dance if you want to do it, do it, do

Just dance if you want me to do it, do it, do it

Just dance if you want to do it, do it, do
it
Just dance if you want me to do it, do it,

do it
Just dance if you want to do it, do it, do

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BACK TOGETHER AGAIN

(As recorded by Daryl Hall and John Oates)

JOHN OATES

He's back together again
Yeah ev'ryone is glad that he's together
again
Just like the old days, old days, old days
Yeah he could sing, he could sing, he
could sing
He's back together again.

You know he's still got the moves
You know the grooves still there
Just like the old days, old days, old days
Yeah he could sing, he could sing
Listen to him sing
Back together again, back together
again
Singing the same old story
Back together again, back together
again
The old songs never end
Gives you something to believe in.

Remember sixty-five Well the kids are all grown up, but their records are still alive Just like the old days, old days, old days Yeah he could sing, he could sing, he could sing He's back, riding high The charts are full of love, he's on ev'rybody's dial Just like the old days, old days, old days Yeah he could sing, he could sing Listen to him sing Back together again, back together again Singing the same old story Back together again, back together again The old songs never end, that's something to believe in

Back together again, back together again
Singing the same old story
Back together again, back together again
The old songs never end, and that's something to believe in.

The old songs never end

Oh just listen to him sing.

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HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches...protecting yourself against sickness...securing a new car, beautiful home, your own business... winning happiness and love...reading the thoughts of others ... and much more! For example:

These words could bring you a vast fortune . . more riches than you ever dreamed of:

"D..... J..... W... N.. T..... J. M. L...." "D----- W--- N--- I- M- L---"
It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

O. Are these Chants Black Magic or White

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y- k- I l- y-." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education.
Will Mystic Chants work for me?

A. Certainly. You need no special educa-tion or experience. Anyone can use them.

Q. When is it best to use Mystic Chants? A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away! world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness. Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "In-p-u-u-i-" Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b--- t-- m-- o- p- h-- p---." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk: To-get out of this rut, she said: "I a o-w-c-p-a-c-s-a-p--" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- i---- m- m- a-b----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS A woman

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w—t—s—0-0—t—s—1 c—p—t—s—1."
The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives . . . Making a fortune in the stock market . . . Treating migraine headaches . . Becoming a famous writer . . Beauty . . . Getting a beautiful wife . . . Projecting your astral self to distant places . . . Achieving success in your own business . . . or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

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your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

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BURNING SKY

(As recorded by Bad Company)

P. RODGERS ·

The sky is burnin' I believe my soul's on fire You are I'm learning the key to my desire.

Waiting for the van to arrive The prisoners were lined up outside Jumped a wall, hitched a ride And now I'm here to say Love you baby anyway.

The sky is burnin' I believe my soul's on fire You are I'm learning the key to my

Ran across the country fields in all terrain

They had guns and dogs and ev'rything Swam a river try'n' to lose my trail But they caught me under the bridge.

The sky is burnin' I believe my soul's on fire You are I'm learning the key to my desire

The judge said this man's a danger to humanity We're gonna lock him up and throw away the key

Now baby, your love has sent me to jail But I'd rather die than see you with another man.

The sky is burnin' I believe my soul's on fire You are I'm learning the key to my desire.

Working on the railroad every day But they can't keep me here And I'm not gonna stay I got to get outta this place I'll see you baby.

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SEE YOU WHEN I GIT Cuz I'll be in for the evening an' I don't THERE

(As recorded by Lou Rawls)

K. GAMBLE L. HUFF

Pardon me do ya have change for a quarter?

I gotta make a phone call, thank you Oh I hope this woman don't take me thru no changes today cuz I had a hard day today

Man you know Umma see what's happenin' at the address 'fore I go home.

How you doin' I hope you're fine Did your day take you thru changes anda mess up your mind I just called to say that I'm on my way Oh an' I'll see you when I git there I hope you're in a good mood You know a man's home is his castle An' I'm comin' home to groove.

(Ot. an' I'll) I'll see you when I git there I'll see you when I git there An' you be ready for good lovin' You be ready for good lovin' Cause I've worked hard all day Now I'm comin' home to be with the one I love.

Candlelight, cold wine, soft music on the radio Have you got ev'rything you need from the store

wanna come out no more.

(Oh an' I'll) I'll see you when I git there I'll see you when I git there An' you be ready for good lovin' You be ready for good lovin' Cause I've worked hard all day Now I'm comin' home to lay an' relax my mind Oh I'll see you when I get there

I'll see you when I get there.

Do oo oo do oo do oo oo Do 00 00 00 Oh I'll see you when I get there You be ready I'll see you when I get there I'll see you when I get there You be ready, you be ready I'll see you when I get there.

I said I might have to run all the way Because the bus might be slow today I been thinkin' about you all day long An' I just can't wait to get home I'll see you when I git there I'll see you when I git there baby I been workin' hard all day You been on my mind I can't go home without you darlin' by my side I'll see you when I git there I'll see you when I git there baby Whoa I got all this love to lay on ya

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darlin'

Be ready for good lovin'

Be ready for good lovin'.

How to make others secretly DO YOUR BIDDING

with the astonishing power of

AUTOMATIC MIND COMMA

Here's how to get started in just 3 minutes ...

change around

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . on matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to ..." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER-TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry." he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why. Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

mand."
You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience
time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1-Fill out the No-Risk Coupon and

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

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MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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 you desire
- you desire

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 How to "Tune in" on the secret thoughts
 of others

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 How to dissolve all kinds of evil

 How to win the future of your choice

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE-AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE.. filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world.. and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon try it! W

Sincerely yours.

Sitt Rock

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IGGY POP

(continued from page 42)

heavy responsibility except that it all takes place within a context of a musical entertainment that I provide.

And that's such a clean thing that it puts all these other things in perspective where they belong.

Lisa: Do vou think it's a clean thing? Iggy: Yes, I think it's damn clean. And I think you'll agree in the new show I'm giving people a lot more than I ever have. You know what I used to do. I used to come out, do four songs, and fall down. I would always do the minimal amount to make myself look good. Now I do it the other way around. I sacrificed the thing of worrying how I look so much, and want to give the people more. And it gives me more too, because when I come offstage, I feel so energized. I put out a great deal more energy now than I ever did.

Lisa: Do you think that people are going to be disappointed because you're not throwing up or beating yourself to death

or bleeding?

Iggy: I hope that anyone who would be disappointed by that would just not come to my shows. Because those were never the sort of people I wanted at my shows. Lisa: Did you not like yourself when you

were doing all that?

Iggy: Of course. That's why I did it. Lisa: What about if you're eighty years old and people still write, 'Iggy - who

used to hit himself onstage' ...

Iggy: Well it's the same thing as in 1969 when my first album came out and in Detroit they wrote, 'Iggy, who used to do this and that, who used to just make noise, now he's made an album and it's all songs.' And, 'he's sold out and he's washed up.' And that was my first album. After the second, I disappeared and they said, 'ah good, that little bastard's out of the way, he's old hat, he's not fashionable anymore.' I know what goes around. I know what people say.

Lisa: How do you feel about being fashionable?

Iggy: I think the whole basis of fashion is contempt. I think the whole idea of fashion and style expresses a preference for abstract aesthetics in opposition to human values, and expresses a contempt and rejection of human values.

Lisa: Do you think people are afraid to deal with human values?

Iggy: Yes, in fact I know they are. That's why I called this album The Idiot. Because there's nothing harder to say about yourself than 'I am an idiot.' fact is, there are a lot of idiots walking around. But if you want to ask one of them to say that about himself, he'd get very sort of - well, he wouldn't know what to do.

I am a bit of an idiot, really ... I know, sure I'm intelligent, and blah, blah, blah ... and I've also suffered a lot. But just the same, I'm not that far removed from any other fool or idiot. I just thought that title was right for what I wanted to say on that

Lisa: Is this the album you wanted to



Iggy: This is the album I wanted to make ever since I got out of the hospital. I knew exactly what I wanted. But the things people wrote about it ... I don't know, it sounds much more threatening than it is. There's a problem, because I'm not a very compromising sort of person and I choose this music on the basis of the feelings it provokes in me, period. Then I go and present it to other people on the feelings in them. And of course, I consistently fail at that, because it never sounds the same. I'm going to keep on trying, but I think I'll probably just keep on failing at it, really.

For me, it's my album of freedom. I'm free, do you know what I mean? I love this album. I'm not saying it's a great album or some fantastic work of art, but I love

it. 🗆

SEX PISTOLS

(continued from page 33)

fort of strict, AM-style playlists that no longer serve the needs of the alternative community. Innovators like Television and Talking Heads — neither is a "punk" band — will benefit from their incubation period on the tolerant Bowery. New York Dolls front-man David Johansen, recently freed from his old legal entanglements, will resurface. And America will soon meet the Clash, who signed with Columbia Records in February.

Now, the Sex Pistols wouldn't sell out; their fanatical following would drop them faster than you can whisper "EMI." But should success ever threaten the boys with mass acceptance, there would be all that damn money to dispose of, and the scruffy nihilists would become leaders as surely as the Rolling Stones did—however reluctantly. What do you do with a black leather legion all dressed up with no place to go?

Meanwhile, the Sex Pistols know you can never go home anymore: the drummer's mum reportedly doesn't want him back — she's already turning his bedroom into a dining area.

Punk songs are descendants of rebellious classics like the Who's "My Generation" and the Stooges "No Fun" and are so blistering they frequently alienate listeners unaccustomed to pummel rock.

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BOB SEGER

(continued from page 12)

Reed stood on top of a mountainous piling of speakers to end the evening's

facilities dancing and honking from a lofty perch.

So what of the future? Machoness without swishiness; poetic allegories infused with stomping tempos. An artiste in

the guise of a common man. Lustiness in just the right proportions.

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- A BTO BAYCITY ROLLERS
- . FITON JOHN NEIL DIAMOND
- LEO SAYER ALICE COOPER■▲●
 - . A THIL RICK WAKEMAN
 - ■THEWHO LED ZEPPELIN ■●
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EMERSON, LAKE & PALMER

(continued from page 9)

that's what happened. We ran the two pretty much at the same time. That's why it took so long to put together."

Greg's not kidding about taking long. It was nearly three years after their triple live album that Works came out. "Obviously, sometimes the solo projects became predominant in those years, and sometimes the group thing became predominant, just because of the logistics of doing them. But by and large, we were writing and preparing all that music simultaneously." It appears that the boys were quite busy during their disappearance, because they not only recorded Works, Volume I but a second volume that's due for release in the fall.

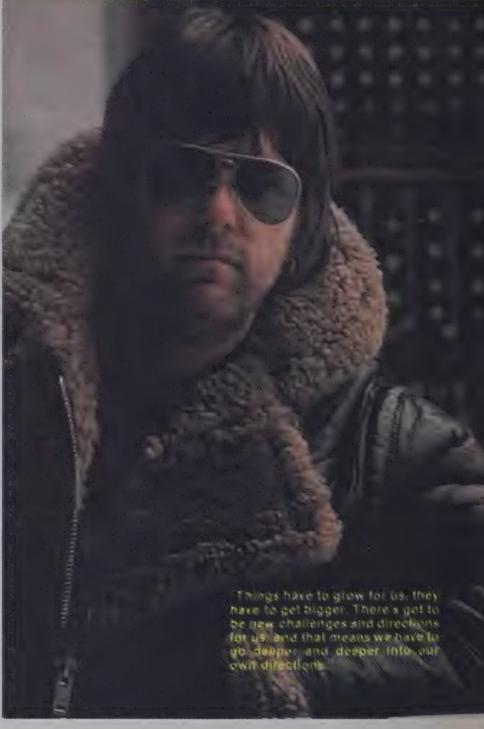
One of the highlights of the first volume is the ELP - ization of "Fanfare for the Common Man," a trumpet piece by American composer Aaron Copland that you may have heard before as theme music for some of those TV news documentaries. It fades out at the end, you'll notice, and there's good reason for that. It's really just a jam session recording and was never intended to be on the album. Keith Emerson told me the story.

"We were all down at the studio in Montreux, Switzerland, and they were getting a sound check, you see. And they stuck up one stereo mike in the middle of the room. We were just starting to record and wanted to get a rough idea what the acoustics sounded like. It was like, 'Well, what are we gonna do then?' So I said let's have a quick blow through 'Fanfare for the Common Man.' We'd been working on it in England.

"And we had some people down there. A small party was going on. We all felt kind of excited being in Montreux. So we started it off and played it. I thought no more about the tape. They played it back to us down there in the studio, and we listened to it, and we said, 'Oh yeah, it sounds exciting.' The next thing I knew, Greg was playing it over and over again to various people that popped down to the studio. And I felt kind of embarrassed about it. I said, "That's fine, but it's not the finished article."

"Well, he'd keep playing it to people, and everybody's got to like it a lot. It was a good two months later that it was suggested we put it on the album. I said, 'You're kidding. That's terrible. We can do far better than that.' Well, after listening to it a few times, I said, 'Oh yeah. It's not bad. It's got a raw feel about it. And I don't think we could recapture that sound again.' I mean, if we close - miked Carl's drum kit and my Yamaha, I don't think we could get the same sound. So I bought it like that."

The Yamaha Keith was referring to is not a motorcycle but the Yamaha GX-1, a truly amazing instrument, especially in the hands of a Keith Emerson or a Stevie Wonder, the two chief performers on this \$32,000 synthesizer. It looks much like any electronic keyboard instrument —



and dozens of new ones seem to be showing up every day — but what it does is remarkable. During rehearsals one day in Montreal's Expo Theater, Keith put it through some of its paces for me, and the damn thing can just about duplicate a whole orchestra by itself.

Before putting "Fanfare" on the album, Keith made sure to contact its composer, the venerable Aaron Copland, who also wrote "Rodeo," the piece from which ELP took "Hoedown," one of their album and concert favorites. Early in ELP's career Keith got in some legal hassles over "Knife-Edge," which used some parts of a classical composition by the composer Janacek. He settled out of court.

"I didn't fight it, because like, once it was explained to me what, in fact, the laws really are ... I did Bach things with the Nice, right. And I never got into trouble over that. I guess Bach was out of copyright. It wasn't something that I was trying to get away with or anything. I just thought our versions were far removed from the originals and I didn't know what the laws were.

"I wrote Copland personally, and he wrote back to me. I sent him a long letter and a tape. Now the tape that I sent him — I thought I'd play it safe. I didn't let him hear the improvisation with what sounds like a blues harmonica (the Yamaha again) wailing away. I'll just send him what concerns him — his own

part of the composition — I thought. Just the beginning. And I faded it out and sent him a little casette.

"And he said, 'Yeah, it's very good, but it really doesn't do anything more to the music than what I did with it. I can't see why you did it.' And I thought, That's very good. He didn't say he didn't like it.

"But then his publishing company rang me up in Switzerland about it. And I said, 'Well, look, what I sent was not the complete thing.' They said, 'What do you mean?' And I said, 'It goes on from there.'

"'Ahh, why didn't you send that?"
"I said, 'Well, I thought maybe that might be slightly offensive to Copland.'

"They said, 'Come on. Copland is like a 12 - year - old at heart. He loves ELP, and his only criticism was that it didn't do anything more.' And so I sent over the complete thing, and he was knocked out. Apparently he loves ELP tremendously. Apparently he's said some good things about us in interviews, and that's really nice."

How did the idea of putting out an album consisting of three solo albums and one group album occur? It was actually the suggestion of ELP's manager. Stuart Young, Carl Palmer told me one evening after rehearsal. "You see, in any band, in any organization like ours, things have to happen naturally. And we went about making individual albums. And we needed a spark of energy, a spark of enthusiasm like this to think of how we could package them, and he came up with the idea. And it proved to be what we were looking for. We didn't have any preconceived ideas about doing it this way. It's never been done before. It shows a lot of unity. But it was an organic thing. It just happened like that. Like everything in this band just actually happened. And when it doesn't happen, I don't suppose you've got a band.'

"In groups, man, it's a compromise with some other guys who are trying to make music and agreeing to do one particular thing," said Greg Lake later. "I don't know. I'm really too old to be in a band now. But it just is that I'm in this

band and ... it works."

What did he mean about being too old to be in a band, I asked.

"I think as they grow older people mature and become more sturdy as a personality and perhaps less flexible. You become more staid in your beliefs. By the time you're somewhere over the age of 25, you formulate your opinions of rightness and wrongness. You don't need to go over the questions again. Because you've had sufficient backlog of experience to know what you want and why you want it and the way you want it. And you've tried and made your mistakes by then. It's a sweeping generality, but I feel that way.

"And I think that's why most groups don't last that long — because the cats grow up and they become changed. Take the Beatles — the classic instance of a group who matured, got firm and stronger in their personal convictions and less inclined to compromise with each other. And I think it's a natural thing to happen."

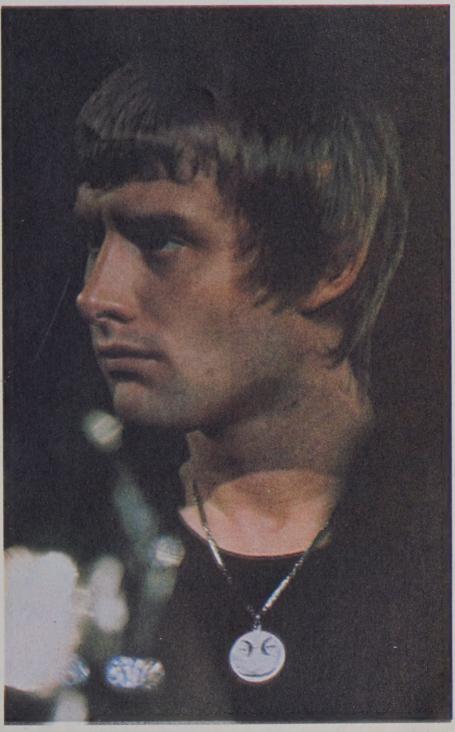
Then why does ELP stay together?

"Because it works as a band. It's a viable proposition for us artistically, to be able to play our own things individually to the people and also to play music of Emerson, Lake & Palmer to the people, both old and new.

"Things have to grow for us. They have to get bigger. There've got to be new challenges and new directions for us, and that must mean that we've got to go deeper and deeper into our own directions. It must mean that." Greg didn't sound all that sure.

"And what we've done is gone deeper and deeper into our own personal direction, still holding the band together. It is a struggle, you know, because instead of doing one thing, you're really doing four. You'd be surprised. Everybody wants their own separate thing, their own separate way of doing it. It's a complicated thing to put together."

Well, maybe Greg really feels that way about why ELP are sticking toegether even while the three members go every which way. But when I found out about the tour with their own 56-piece orchestra, everything clicked. The real reason Emerson, Lake & Palmer are still together and will probably continue to gather — even if it's only once every few years — is because they like musical orgies, sonic freakouts, audio overdosing. If they were ever forced into doing something normal, that would be the end of them.



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